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EXHIBITIONS  
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&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 56.

LONDON: AUGUST 1, 1843.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE, TO ALL PARTS OF THE UNITED KINGDOM.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 28, 1843.

Her Majesty's Commissioners having, in the notice issued by them in April 1842, announced their intention of adopting means to enable them to decide on the qualifications of candidates for employment in fresco-painting; having thereupon invited artists to send in cartoons as specimens of their practice in design and composition, and being of opinion that the exhibition of such cartoons, which has taken place, has afforded satisfactory evidence of the ability of many artists in these respects; in pursuance of the plan proposed as aforesaid, now give notice:—

1. That whereas it has been ascertained that frescoes of moderate dimensions can be conveniently executed on portable frames composed of laths or other materials, artists are invited to send specimens of such frescoes to be exhibited, for the purpose of assisting the Commissioners in the selection of persons to be employed in the decoration of portions of the Palace at Westminster.

2. The works are to be sent in the course of the first week in June 1844, to a place of exhibition hereafter to be appointed.

3. The number of specimens to be exhibited by each artist is limited to three. The size of the specimens is to be not less than three nor more than eight feet in their longest dimension. The figures or portions of figures, in at least one specimen by each exhibitor, are to be not less than the size of life. The subjects are left to the choice of the artists.

4. Each specimen is required to be composed of not less than two applications of the superficial mortar, so as to exhibit the skill of the artist in joining the work of two or more days.

5. Each exhibitor is at liberty to send a cartoon, as a specimen of his ability in design and composition, together with his specimen or specimens of fresco. The mode of execution, subjects, and dimensions of such cartoons are to be in accordance with the conditions specified on those points in the notice issued in April 1842.

6. No ornamental frames to the cartoons will be admissible, but each specimen in fresco may be surrounded by a flat frame or border, adorned with painted arabesques, which may be executed either by the artist himself or under his direction, and either in fresco or in any other method.

7. The competition hereby invited has for its object the execution of frescoes for the decoration of the Palace at Westminster. But whereas paintings executed in other methods may be free from a shining surface, and may therefore be considered by various artists to be fit for the decoration of walls, the Commissioners invite such artists to exhibit specimens of the methods in question, under the conditions before expressed, except that with regard to such specimens the dimensions are left to the choice of the exhibitors.

8. The claims of candidates for employment in oil-painting, and in other departments of the art besides historical painting, will be duly considered.

9. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

10. Artists who propose to exhibit are requested to signify their intention on or before the 15th of March, 1844, to the Secretary, who is empowered to give such further explanations as may be required relative to the terms of this and of the other notices issued by the Commissioners.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 28, 1843.

Her Majesty's Commissioners hereby give notice:—

1. That whereas ornamental pavements will be required for the halls and corridors of the Palace at Westminster, artists and others are invited to send designs for such pavements with specimens, suitable to the style of the Building, for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The designs and specimens are to be sent in the course of the first week in March 1844, to a place of exhibition hereafter to be appointed.

3. The specimens are not to exceed six feet in the longest dimension. The materials are left to the choice of the exhibitors.

4. The invitation to send designs for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 28, 1843.

Her Majesty's Commissioners hereby give notice:—

1. That whereas ornamental metal-work for screens, railings, gates, &c., will be required in the Palace at Westminster, artists and others are invited to send designs for such works with specimens, suitable to the style of the Building, for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The designs and specimens are to be sent in the course of the first week in March 1844, to a place of exhibition hereafter to be appointed.

3. The materials and dimensions are left to the choice of the exhibitors.

4. The invitation to send designs and specimens for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit, are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 28, 1843.

Her Majesty's Commissioners hereby give notice:—

1. That whereas arabesque paintings and heraldic decorations for the enrichment of panels, friezes, &c., in colour and gold, will be required for the Palace at Westminster, artists and others are invited to send designs for such decorations, for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The designs are to be sent in the course of the first week in March 1844, to a place of exhibition hereafter to be appointed.

3. The designs may be executed in water-colours, in tempera, in oil, or in encaustic. The dimensions are left to the choice of the exhibitors.

4. The invitation to send designs for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,  
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## ROYAL ACADEMY OF ARTS,

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Exhibitors are requested to send for their works on Tuesday the 1st, or Wednesday the 2nd of August.

## INSTITUTE OF THE FINE ARTS.—THE

ADDRESS of the COUNCIL of the INSTITUTE of the FINE ARTS is NOW PUBLISHED, and may be had Gratis, at the FREEMASONS' TAVERN; or it will be forwarded on application (pre-paid) to the Secretary.

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## THE ART-UNION.



LONDON, AUGUST 1, 1843.

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THE CARTOONS.  
WESTMINSTER HALL.

It is glorious to see the new birth of British Art dated from the Old Hall at Westminster. The "ancient of days" has never been devoted to a nobler or a holier purpose!

Previous to commenting upon the worthiest exhibition that ever took place within the walls of any building in England, it will be well to remind the reader of the circumstances under which it has taken place, and the object contemplated:—

"The Commissioners appointed by the Queen for the purpose of inquiring first, whether, on the rebuilding of her Majesty's Palace at Westminster, wherein her Parliament is wont to assemble, advantage might not be taken of the opportunity thereby afforded of promoting and encouraging the Fine Arts in the United Kingdom; and, secondly, in what manner an object of so much importance might be most effectually promoted."

issued an advertisement in April last, intimating their desire to ascertain

"whether Fresco painting might be applied with advantage to the decoration of the Houses of Parliament."

With this view they gave notice—

"That three premiums of £300 each, three premiums of £200 each, and five premiums of £100 each, will be given to the artists who shall furnish cartoons which shall respectively be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works.

"The drawings are to be executed in chalk, or in charcoal, or in some similar material, but without colours. The size of the drawings is to be not less than ten, nor more than fifteen feet in their longest dimension; the figures are to be not less than the size of life.

"Each artist is at liberty to select his subject from British History, or from the works of Spenser, Shakespeare, or Milton.

The time fixed for sending in the Cartoons was the first week in June, the place selected for their exhibition was Westminster Hall, and the judges appointed to award the prizes were—

THE MARQUIS OF LANSDOWNE,  
SIR ROBERT PEEL, Bart.,  
SAMUEL ROGERS, Esq.,  
SIR RICHARD WESTMACOTT,  
RICHARD COOK, Esq.,  
WILLIAM ETTY, Esq.

The Cartoons, submitted, were in number 140, and the judges awarded the eleven prizes to the following artists:—

## Premiums of £300

To EDWARD ARMITAGE—subject, 'Cæsar's Invasion of Britain.'

To GEORGE FREDERICK WATTS—subject, 'Caractacus led in Triumph through the streets of Rome.'

To CHARLES WEST COPE—subject, 'First Trial by Jury.'

## Premiums of £200

To JOHN CALLCOTT HORSLEY—subject, 'St. Augustine preaching to Ethelbert and Bertha, his Christian Queen.'

To JOHN Z. BELL—subject, 'The Cardinal Bourchier urging the Dowager Queen of Edward IV. to give up from Sanctuary the Duke of York.'

To HENRY J. TOWNSEND—subject 'The Fight for the Beacon.'

## Premiums of £100

To W. E. FROST—subject, 'Una alarmed by the Fauns and Satyrs.'

To E. T. PARRIS—subject, 'Joseph of Arimathea converting the Britons.'

To H. C. SELOUS—subject, 'Boadicea haranguing the Iceni.'

To JOHN BRIDGES—subject, 'Alfred submitting his Code of Laws for the approval of the Witan.'

To JOSEPH SEVERN—subject, 'Eleanor saves the Life of her Husband (afterwards Edward I.) by sucking the Poison from the wound in his arm.'

The judges, it should be observed, expressly state that "the order of names in each class is merely according to the order of the numbers in the catalogue," and they preface their award by this significant and most gratifying announcement:—

"The undersigned (the six judges), who have been appointed to decide on the relative merit of the drawings in the present exhibition, beg leave to state that, notwithstanding the inferiority of certain performances—a consequence unavoidable in an open competition, a great portion of the works are, in their opinion, highly creditable to the country. The undersigned are the more desirous to express this opinion, since the number of premiums offered, however liberal, was found to be by no means equal to the number of approved productions."

The judges were not content with merely thus intimating a wish; they have acted upon it; and have since bestowed REWARDS upon the following TEN artists—a reward of £100 to each:—

To F. HOWARD—subject, 'Una coming to seek the assistance of Gloriana: an allegory of the Reformed Religion seeking the assistance of England.'

To G. V. RIPPINGILL—subject, 'The Seven Acts of Mercy. Una and the Red Cross Knight led by Mercy to the Hospital of the Seven Virtues.'

To F. R. PICKERSGILL—subject, 'The Death of King Lear.'

To SIR W. C. ROSS, R.A.—subject, 'The Angel Discoursing with Adam.'

To HENRY HOWARD, R.A.—subject, 'Man beset by contending Passions.'

To F. R. STEPHANOFF—subject, 'The Brothers releasing the Lady from the Enchanted Chair.'

To JOHN GREEN WALLER—subject, 'The Brothers driving out Comus and his Rabble.'

To W. C. THOMAS—subject, 'St. Augustine preaching to the Britons.'

To MARSHALL CLAXTON—subject, 'Alfred in the disguise of a Harper in the Danish Camp.'

To EDWARD CORBOULD—subject, 'The Plague of London, A.D. 1349.'

The one hundred and forty cartoons were publicly exhibited at Westminster Hall, by private view, on Saturday the 1st July; to visitors paying 1s. each, during the fortnight between Monday the 3rd July, and Monday the 17th; and to the

\* It is worthy of remark that, of the eleven prizes, ten appertain to history: the eleventh being a theme from Spenser. This is curious; it is no doubt the result of accident, but may lead artists to believe (what we shall not be sorry to see) that the finest subjects for Art are to be found in British history.

public generally, free of charge, after that day, excepting Saturdays, when the charge of 1s. is to be made upon each visitor. The exhibition thus arranged is now open.

So much for the facts connected with the first attempt of the British Government to foster British Art. Let us now see how it has been met, what have been its consequences, and what are likely to be its results.

In a word, the issue has been ENTIRELY SATISFACTORY—giving much at which to rejoice, and either literally nothing or next to nothing calculated to cause regret.

There appears to be but one opinion—the connoisseur, the critic, and the public all concurring—as to the high merit of the collection as a whole. Of course, out of 140 works, contributed by about 120 artists, there will be many mediocre, and some so lamentably wretched as to excite wonder what conceivable obtusity of intellect could have sent them to the Hall.\* But a very considerable proportion of them are good; several are of high merit; and a few are of very rare excellence.

This is saying much; for be it now and always remembered, that we are speaking of a *first* effort in a new style; let us only imagine what the next attempt will be, and then argue from what we may take for granted will be supplied to us by a third invitation, when both those who invite and and those who are invited will have learned much from the experience they are now both working without. We say, without the least hesitation, that if the plan so worthily began be but effectually carried out, and arrangements are made to have a similar TRIAL annually, for the next six years (when the structure may be expected to be ready for the actual work), our British school will be by that time at the head of the schools of Europe. Even now we should not shame to place a selected forty of these cartoons beside forty pictures chosen from the Luxembourg or Versailles; although in these places they have been commissioned, painted, and paid for by the nation, and our artists produced their works with very little certainty, and with many heavy misgivings, as to the receipt of any reward for hard labour and great sacrifices.

For ourselves, although our hopes from English artists have been always strong, and our estimate of what they have achieved proportionably high, we had little expectation of examining a collection of which the country may be so justly proud. It far surpasses our most sanguine hopes; and we believe this to be the general impression.

We congratulate then, first, her most Gracious Majesty, who will rejoice to find that "the commission" was not appointed in vain; next, the commissioners, whose arrangements have been wisely, judiciously, and liberally made; next, the artists, who have established their right to the high standing for which "the profession" has been long uselessly contending; and next, the country, for which a new glory may be said to have been obtained. Above all, we congratulate Prince Albert, whose high hopes have not been disappointed; to his Royal Highness the triumph is a signal one; for our readers must remember how, when first promulgated, the plan of frescoes was laughed at, as a German idea that never could be worked out in England.

Before we proceed to notice the works exhibited, some remarks appear to be necessary. If the judges, by their award, have not given universal satisfaction, they have gone very near to do it. No one suspects them to have been influenced by other than the purest motives; and those who may, in two or three instances, differ from them as to the estimates they form, willingly allow for variations of taste, and feel assured that, all things considered, the trial could

\* Perhaps it was necessary that, on this occasion, no offered work should have been rejected. But, we trust, when a case of the kind again occurs, a wholesome discretion will be exercised over the works that are to form a public exhibition.

not have terminated in a more satisfactory manner. We refer to the ELEVEN PRIZES,—for in bestowing subsequent awards there can be no doubt other considerations than those of actual merit weighed with the judges.\* Perhaps these considerations ought to have had weight: we cannot say; but we regret, for the sake of the Royal Academy, that it was thought desirable to include two of its members in the New List; if they were not entitled to partake of the feast, they should not have been made content with the scraps left at the banquet. It will do far more harm, in the public mind, to have the fountain of honour and the great teacher of the Art considered by an afterthought, than if its advances had been rejected altogether; and it is sufficiently notorious, that the failure of the members of the Royal Academy to obtain a single prize has been a subject of triumph to its adversaries, who point to the fact as affording conclusive evidence of the alleged inferiority of the body. Nothing can be more unjust, or indeed more false and malicious. Of the Royal Academy, those who competed were just those who ought, for their own sakes and for the honour of the Institution, to have attempted nothing of the kind. It is, unquestionably, to be lamented as an evil that will operate to the disadvantage of the Royal Academy for many years to come, that the members who were capable of producing cartoons, and might have secured prizes, shrunk from the contest. It was understood, long ago, that the great national effort for the promotion of the Fine Arts in Great Britain was to have no aid from the Royal Academy. From time to time we have presumed to warn the Royal Academy of the risk they were incurring: they have abided the issue, and they must take the consequences. We have no desire to make this article offensive, and therefore do not speculate upon what those consequences may be; but, assuredly, the public will put its own construction upon the fact, that no prize, large or small, was awarded to any member of the Royal Academy.†

We shall have frequent occasion to consider the mighty influences which this cartoon competition may have upon the Arts and the artists of our country; and to consider also another very startling fact—that a majority of the PRIZE-GAINERS were made known to us FOR THE FIRST TIME IN WESTMINSTER HALL!

\* It was perhaps not unreasonable to expect that consideration would be given to other claims than those of actual merit; but if this principle did guide the judges, we humbly submit that they should have bestowed a thought upon a veteran artist, who in contributing two cartoons made a great effort and a large sacrifice, and whose works are certainly not inferior to some of those to which awards of £100 have been made. We are by no means a partisan of Mr. Haydon's, nor can we be classed among the admirers of his paintings; but we cannot help regretting that upon this occasion there was no memory of the bold battle he has been fighting all his life for HIGH ART—to bring about the very consummation we have lived to see. He may have fought occasionally with awkward and unseemly weapons, and defeated his own purpose by the mode in which he went to work; but assuredly he has done more than any living painter to arouse the public mind, and to prepare it for the wonderful change we have now seen effectually wrought. It is, therefore, greatly to be lamented that that which ought to have been remembered should have been forgotten. We lament it upon all accounts; lately we believe Mr. Haydon was disposed to use the pencil more and the pen less, and to abandon a perpetual snarling at success, because it was not success accomplished in the best way. We greatly fear that his animosity will be stirred up by this exclusion (an exclusion which we do certainly say ought not to have occurred). As a proof that it will be so, or has been so, we copy the following advertisement from the *Times* of Friday:—

"CARTOONS, WESTMINSTER HALL.—The people are respectfully required to look at Cartoon 23 ('The Curse'), and 118 ('Edward the Black Prince'), and are appealed to if Mr. Haydon has been justly treated, to have no reward."

† We believe no prize has been obtained by a member of any society; neither the Society of British Artists, nor the Societies of Painters in Water-Colour. It is worthy of remark that among the eleven prize-gainers there are four members of the Etching Club—Cope, Townsend, Severn, and Horsley.

This exhibition must go far to set at rest the questioned ability of British artists to deal with that department of the profession to which they have been deemed unequal by the illiberal abroad and the ignorant at home. We remember that when the question of manufacturing designs was before the House of Commons it was seriously stated that there was among us a want of intellectual qualification for the production of designs; the same, up to the last hour before the opening of Westminster Hall, has been insisted on with regard to their powers in the highest walk of Art. But to this senseless and impertinent detraction, their reply has been most triumphant. We long ago expressed conviction that many of our most distinguished painters would not compete. Had they contributed to the catalogue, the exhibition would have been such as, under all circumstances, no other country could have surpassed; as it is, there are passages of Art which, glorified by the prestige of some great name, would be the admiration of all beholders.

And be it remembered many of these beautiful productions are the works of persons who never before attempted a cartoon, who knew not whether they were to draw upon paper or cloth; and such being their measure of success in dealing with materials so new, what might not be expected from a second effort, after having benefited by experience? Those cartoons are the best which are free from what is considered the classic manner; this is enough to show that, on each mind pursuing nature in its own way, originality must be the result. The weakness is with ourselves, not the want of variety in nature. If it can be satisfactorily shown that Raffaele and the other *magnates* of the Italian schools have left nothing undone—that they were so far the favourites of Nature and Art that they have effected all that Nature can accomplish and Art display—then are the Germans right in aiming at a transcript from their style, and then would the best decorations that could embellish the walls of the Houses of Parliament be copies from their works. This would be to show, on the one hand, that the entire circle of human nature was bound up in Greek and Italian nature; and on the other, demonstrate the truth of the sage theory of our amateurs, that Greek and Italian artists possessed some faculty of which all the rest of the world were deficient.

In reviewing the collected works, we shall pass over those concerning which we can say nothing either agreeable to the producer or useful to the public. We shall give the names of the artists, because although, very properly, they are exhibited without fixed ownership, the producers of all are generally known. We may observe, however, that, in giving them to the respective artists, we trust to the statements communicated to us; for although pretty familiar with the style of each, and not very likely to attribute pictures to wrong painters, we were completely astray in our guesses at the authorship of several of the cartoons. A few are not to be mistaken; but in a vast number of cases it would be impossible to trace the style of the painter in the cartoon. We look upon this as of great importance, for if the fact be really so, there can have been but little "mannerism."

It is but just to observe, what indeed is acknowledged by all with whom we have conversed, that to the enlightened views of PRINCE ALBERT this country is indebted—mainly, perhaps it would not be too much to say solely—for this mode of instructing and refining the mass of the people; and it must be peculiarly gratifying to the Queen to find that this most legitimate and rational activity of the husband of her choice promises to become a powerful instrument of good. The office of the Commissioners on the Fine Arts is comparatively restricted, being confined to the decoration of a single building; but the success of the experiment which they have had the courage to make will not be lost on future occasions. It will now no longer be

doubted that the Arts can have a moral influence. It will now no longer be a question whether or not the people can take an interest in works of Art. The artists themselves will feel their power, and from decorators of boudoirs will be elevated to responsible teachers of taste and morals, and it may be to public benefactors. An opportunity will again be afforded next year for the display of their efforts in this noble calling; but we trust that, on that occasion, when it appears there will be no other rewards than the selection of some artists for the works required (an arrangement, by the way, upon which we hold ourselves free to comment), the Committee of Arrangement will be directed to exclude such absurdly-inefficient performances as some of those now (happily not prominent) in Westminster Hall. It is, we repeat, misplaced indulgence to offer such abortive attempts to observation, and it is cruel to suffer uneducated eyes to be vitiated.

Penny catalogues have been provided, but the poorest people prefer the sixpenny, or pirated threepenny ones, and examine the drawings attentively, while they occasionally refer to the descriptions and quotations. The catalogue not being voluminous, there was no necessity for curtailing quotations which related directly to the subject; and it has been observed that, in addition to the useful purpose of illustrating the Cartoons, these catalogues are the means of introducing thousands of readers for the first time to the language of some of our best poets.

In consequence of the mode of arrangement of the Cartoons, the historical portion constitutes again a pictorial illustration of many important events recorded by the writers who are quoted, and many a reader is stimulated to inquire further. The influence on general taste is more remote but not less certain. The public at large, and perhaps we may add cultivated observers, require the aid of association and an acquaintance with the story of a picture to invite their attention in the first instance; the contemplation of it as a work of Art is a different and somewhat later operation of the mind; but the attention being once invited, the eye is gradually educated, and thus, in the instance of the uneducated observer, the habit of comparing degrees of excellence, and of discerning the elements of beauty in composition and forms, is by degrees acquired. We have, therefore, in this exhibition, an instance of the Arts doing good directly and indirectly, and on a large scale; and our legislators may be convinced of the possibility of their salutary influence by the success even of their first experiment.

No. 8. \* \* \* \* RIVIERE. A nameless subject, and a difficult one; but, nevertheless, treated with much ability. It is from "Paradise Regained."

"Heaven open'd, and in likeness of a dove  
The spirit descended."

The figures are a wreath of angels, who derive too much weight and substance from so much of the cartoon being left blank. The opening of Heaven might have been more definitely shown: as far as it has been carried it is meritorious, but we consider it but a fragment of the idea to be gathered from the lines.

No. 10. 'Una alarmed by the Fauns and Satyrs,' W. E. FROST. This, as one of the prizes of the third class, is worthy its distinction. The fauns and satyrs, alarmed at the cries of Una overtaken by Sansloy, quit their sports near the bower of Sylvanus, to ascertain the cause of the shrieks. On their appearance the paynim departs, and they pay their rude homage to Una, who is terrified by their glad demonstrations of devotion. In the subject it will be understood there is nothing that could be turned to the account of the sublime. The force of the verse goes to describe the wild emotions to which the wood-born people have given themselves up. The main character, therefore, of the work is



movement, which has been effectively made out. We find Una circumstanced according to the lines:—

"The doubtful damsell dare not yet committ  
Her single person to their barbarous truth;  
But still 'twixt feare and hope amazed does sitt,  
Late learn'd what harm to hasty trust ensu'th."

She is therefore seated on the ground, and, following the lines,

"all prostrate upon the lowly playne,  
Doe kiss her feete, and fawne on her with count'nance  
fayne."

One of the satyrs is on the ground near her, as if to kiss her feet, but the purpose is not sufficiently apparent; therefore the cartoon would have been improved by the omission of the allusion thus managed. The intellectual point of the composition is the contrast between Una and the satyrs, which ought to have been more effectively widened by a higher degree of refinement thrown into the features of the former; a consideration made imperative by the manner of representing the latter, who have been studied, not according to the somewhat loose description of Spenser, but after the finished model of the 'Dancing Faun.'

No. 11. 'Una coming to seek the assistance of Gloriana: an Allegory of the Reformed Religion seeking the assistance of England,' F. HOWARD. The subject is found in the letter written by Spenser to Raleigh, in order to describe the point of the poem. The scene is the court of the Queen of the Fairies, whereat a "tall, clownish young man" presents himself, to solicit the achievement of any adventure which during the feast might happen; and this being granted, he seats himself upon the floor to abide his time. Shortly afterwards appears the lady in mourning, mounted on a white ass, soliciting the aid of the Faerie Queene. The Faerie Queene is presented in the likeness of Queen Victoria, who occupies the centre, having on her left the lady, and the dwarf leading the destrier for the appointed knight. For the number of figures here introduced there is want of space: we cannot conceive so many persons, together with animals, conveniently arranged within so limited an area—thus are lost the state and ceremony which should characterise such a scene. The drawing is generally good, and roundness is well described without much effort; but there is a want of force and decision, which leaves the whole very ill defined.

No. 13. 'The Seven Acts of Mercy,' E. V. RIPPINGILLE. The subject is from the 'Faerie Queene,' book I., canto 10. Mercy leading Una and the Redersosse Knight to the Hospital of the Seven Virtues. This is designed as a compliment to the Queen, whose portrait, very successfully drawn, is given to one of the principal figures. We question, however, the good taste of the introduction. The composition may be said to be in parts, the whole forming a beautiful epitome of the description in the text, wherein is portrayed each charity individually. Mercy, Una, and St. George are received by the principal of the hospital, who, on his knee, acknowledges Mercy its patroness. The numerous other figures are skillfully distributed and grouped, each being, endowed with a powerful intelligence, contributing its quota to the sphere in which it is placed. The chief hospitaller and his assistants are habited in the monastic dress: the heads of some of these figures are admirably conceived. The equipment of the Redersosse Knight might be objected to, if the allusion to King Arthur were to be set up as determining chronology; but the allegory points to the armour of the Christian described by St. Paul in his Epistle to the Ephesians—"Wherefore take unto you the whole armour of God, that ye may be able to withstand in the evil day, and, having done all, to stand. Stand, therefore, having your loins girt about with truth, and, having on the breastplate of righteousness." Thus we know not how the spirit of the subject could have been better sustained in this figure.

No. 16. 'The Death of Lear,' F. R. PICKERS-GILL. To the author of this cartoon £100 have been

awarded on the second distribution, and most justly, as its merits are of a high class. It is distinguished by great breadth and power of execution; the chiar'oscuro is commonplace, but it is the best style of commonplace. The costume has been carefully studied; it is appropriate, and severely shorn of the unmeaning embellishments so highly valued among artists of the present time. It may be said, however, of Lear that he is not sufficiently enfeebled: the eyes seem but closed in sleep; the features are yet full, and of a healthful firmness, bespeaking within a vigour, freshness, and decision of intellect yet equal to mighty purpose, in the government of a kingdom. He is here assuredly dead too soon, and he looks too well in death.

No. 20. 'King John,' S. HART, R.A. The prominent figures are Constance, King Philip, the Bastard, Austria, &c. Constance is suing reproachfully to King Philip, while the two last are engaged aside; a division which is fatal to the unity of purpose which should prevail among the prime components. The figures stand forward from a background, so uncompromisingly white as to throw over the whole an indescribable tone of flatness and insipidity. The drawing is faulty, especially that of the Bastard, who stands with his back to the spectator. It is, moreover, an utter departure from probability, for the Bastard is actually collaring Austria.

No. 23. 'Tempest,' Act 1, Scene 1, BOSTOCK. Ferdinand approaching the cave of Prospero, spirited onward by Ariel. The figures have been most carefully elaborated, but the scene is so alphabetically rendered as to turn into prose the mystic conceit of the Swan of Avon.

No. 25. 'Scene from Shakespeare's King Lear,' Act 1, Scene 4, WRIGHT. There is much to praise in the grouping here, although managed upon a principle so often exercised as to become monotonous; the effect, however, is feeble, so much so (if the intention go not beyond this) as to create an apprehension for the result, if the composition were to be so painted. We cannot pass the cartoon without allusion to the costume. The paraphernalia of feathers, ermine, and their accompaniments, are not proper to scenes from Lear. Much of this is copied from the stage, generally the very worst example to follow: it is impossible that a man in any profession can stand still; if he be not continually searching and inquiring for himself, he is assuredly losing ground.

No. 26. 'The Death of King Lear,' POOLE.

"Look on her, look—her lips,—  
Look there, look there!" (He dies.)

The eye is fascinated by a crown upon a death's head, nor can it escape the dreary mockery, seek relief in what part soever of the composition it may. We learn here that Lear has long been virtually dead, before this his physical decease. What were to him the ills of life, have made their way roughly over his features, for death has not yet had time to deal so hardly with them. So fraught with horror is this figure, that it seems to have been dug from the grave, to fulfil a part in giving a lesson of mortification to presumptuous humanity. By his rigid severity and denial, the artist refers us to his character, by which alone he is content to be tried. Here, indeed, is the vast force of the work: he has striven for originality, and has been so successful, that, amid vicious and reckless imitation, he has produced a work which achieves for him a yet higher position in the ranks of his profession. He seeks his sublime in the essence of the horrible; but in his manner of relation there are qualities independent of his keen apprehension of this, which will turn to profitable account after he has assured himself that the least agreeable effect of Art is to shudder under its power.

No. 27. 'Constance in the Tent of the French King,' CROWLEY. We would gladly have seen the diligent study and power of drawing shown in this composition exerted on a better theme;

for to the spectator the subject is mute, treat it as you may: his memory must be quickened by a long quotation, and then he must compare the passage and the ideal embodiment; moreover, it is not of importance sufficient for an occasion of this kind. The last remark will apply to others; but we make it directly in reference to this, because the work exhibits powers of a high order. Constance is on the ground in a position by no means graceful; now this is not absolute, since there is a discretion afforded by the words,

—"here I and sorrow sit,  
Here is my throne; bid kings bow to it."

Salisbury is a middle age reality, and the kings without the tent form an admirable passage.

No. 31. 'The Angel Raphael discoursing with Adam,' Sir W. ROSS, R.A. The three figures are seated in the bower, the pair side by side, and opposite to the

—"sociable spirit that deigned  
To travel with Tobias."

The innocent state of the parents of mankind has never been more felicitously alluded to than here. The angel is robed, and, maugre a degree of stiffness, there is yet much grandeur in the figure, which is opposed to the undraped figures of Adam and Eve, and, aided by the feeling thrown into them, points attention at once to the happy state of which the poet so often and so emphatically speaks. Adam is seated, intent upon the argument of his angel visitor; Eve is toward the spectator, and fondling a lamb. Eve has been rarely more happily rendered. It is an exquisite figure of a perfect woman.

No. 33. 'The Curse,' B. R. HAYDON. The judgment of Adam and Eve in Paradise is here represented. The "Son Viceregent" is seated on the right; Adam, Eve, and the Serpent occupy the centre; and on the left is seated Satan. With respect to the presence of Satan, the author seems to have travelled beyond the text, unless we are to consider the composition particularly to typify Heaven, Earth, and Hell; and here at once closes to the mind the vast range which has been opened to it by another treatment of the subject. The accompanying extract is—

"But whom send I to judge them, whom but thee,  
Viceregent Son? To thee I have transferred  
All judgments, whether in Heaven, in earth, or hell."

The circumstances of the right hand portion of the cartoon declare that part to have been wrought out from the judgment, and passages in connexion with it; but we find there nothing to suggest the introduction of Satan, a method of treatment which strips the cartoon of the virtue it possesses as derived from Milton, by wrapping the subject in allegory. It is sufficiently difficult to work up to his imagery with any degree of success; to allegorize upon his verse seems to say it is not sufficiently rich. Of the detail of the work we could not limit ourselves to say little, and to speak of it at great length we have not space.

No. 34. 'Samson Agonistes,' T. LANDSEER.

"Delilah. Let me approach, at least, and touch thy hand.  
Samson. At distance—I forgive thee—go with that."

Samson is here very prominent, coming forward in strong relief against the sky. He is seated, surrounded by his friends; Delilah standing near him. He is colossal in the flesh, a treatment which has little to do with the beautiful; it is enough that we believe him a strong man, without this vulgar record of his strength. We could, without this striking contrast between him and those around him, believe him equal to bear off the gates of Gaza; and without this, that enough of strength was left him to destroy the edifice in which his enemies were assembled. Delilah has all the beauty ascribed to her by Samson, but none of the character which a true estimation of Eastern impersonation ought to give. She is somewhat too sylph-like: there is about her nothing of the appearance of the "Philistian matron."

No. 36. GEDDES. The same subject exhibited in a cartoon in the centre screen, whereon its position is most unfavourable for examination, in consequence of the embarrassment arising from

cross lights. Samson is, of course, the principal figure; but his importance is much diminished by what seems the trunk of a palm tree rising near him. A group on the right appears extremely well put together, and effectively finished.

No. 37. 'Satan Vanquished,' ARCHER. A passage in the war waged by Michael and Gabriel, and their host, against Satan and the powers of hell, as related by Raphael to Adam. Satan is borne off on the shields of his followers, on whose part great effort is necessary to support him: this is a description of solidity and weight directly relative to human substance, and little consonant with the idea conveyed by the words:—

"the ethereal substance closed,  
Not long divisible."

Milton's description of the battles of the angels abounds with immediate deductions from human warfare; we cannot, therefore, censure the artist because he is weak on the same side as the poet—"Thus measuring things in heaven by things on earth." A main defect in the cartoon is its deficiency of movement; the wound of Satan could not thus have stayed the efforts of both sides. Another striking error is, that in general appearance and equipment the whole, on superficial examination, look much like some of the tribes of Gauls or Britons.

No. 40. 'Third Part of King Henry VI., Act 2, Scene 5,' WELD TAYLOR. Descriptive of the horrors of civil war, as in that part of the play enacted by the son who had slain his father, and the father who had slain his son. The selection of the subject is judicious; but it is one extremely difficult to deal with in any manner sufficient to elucidate the argument.

No. 41. 'Samson in Captivity,' BURTON.

Chorus. —"Can this be he,  
That heroic, that renown'd  
Irresistible Samson?"

Samson is bowed down in affliction, while two figures stand wondering at and lamenting his fallen state. The effect of the work is admirable throughout, and Samson is characterised with a feeling corresponding with that of the verse, but about the figures, although put in with force and breadth, there is too much both of *la jeune France* and *la Grèce antique*.

No. 45. 'Man beset by contending Passions,' HOWARD, R.A. The best of the productions of this gentleman we have of late seen; it is light and sketchy, the material (sized cloth) on which it is executed being highly favourable to its free style; circumstances, however, incline us to think that in colour and finish many of its best qualities would pass away. Man, the principal figure, is urged on, we are told in the catalogue, by Pride, Ambition, Anger; restrained by Love and Pity; pursued by Grief, Hate, Envy, Revenge, Fear; buoyed up by Hope; chained to the earth by Despair; Reason overthrown; Horror in the midst. All this is tolerably legible—a high merit in works of this class; but some of the impersonations are untrue, as, for instance, Reason, whose character is that of an evil passion.

No. 48. 'Samson bringing down the House upon the Philistines,' BELL. Samson is between the pillars, which are yielding to his mighty efforts. One of the Philistines he has cast on the floor before him, an incident detracting from the force of the composition, which is intended to be centred in Samson; in a work like this one additional figure cannot aid the story.

No. 49. 'Lines written at a solemn Music,' O'NEIL. The lines are among Milton's Odes, and the impersonations are "Voice and Verse," joining their "passion'd accord"—

"Around the sapphire-colour'd throne,  
To him who sits thereon,  
With saintly shout and solemn jubilee."

If the design and treatment of this cartoon were entirely original, it would place the author in a high rank among the professors of sacred poetry; it is, however, in the manner of the Italian frescoes, yet displays, nevertheless, a fine apprehension of all that is elevated in feeling and sentiment.

No. 51. \* \* \* A. E. CHALON, R.A. The Hesperides, according to the epilogue to *Comus*, "singing about the golden tree." In these three figures the flesh is substituted for the spirit.

No. 53. 'The Expulsion of Sin and Rebellion,' STEVENS. A number of headlong figures, grouped circularly, as if designed for a bas-relief; the *vis cadendi* is, however, wanting; this and much else has been sacrificed to neatness of arrangement. The features are deficient of all expression of pain, confusion, defeat, and consequent infernal ire and disappointment; as opposed to this the glory of the Messiah pursuing is insufficiently upheld.

No. 55. 'The Expulsion out of Paradise,' H. CORBOULD. Nothing new is attempted. Adam is supporting Eve in their reluctant departure from the happy seat. The expelling angel is behind them. Milton's idea of the expulsion was by no means so tangible as this. The returning cherubim are described

"Gliding meteorous, as evening mist  
Risen from a river o'er the marsh glides,  
And gathers ground fast at the labourers heel  
Homeward returning."

Eve is given up to grief; but the expression of Adam has in it a somewhat of resistance. The drawing of the former has many beauties; but the head is like some of Reynolds's female portraits. The drawing of the male figure is objectionable.

No. 57. 'Sabrina releasing the Lady,' J. WOOD. The manner and composition resemble very much those of a design for a bas-relief—the drapery, particularly that of Sabrina, has this appearance. The costume of the brothers sorts ill with the classic tone of the other figures, and their heads are portraits, unmodified from every day studies; the very measure of the verse ought to have suggested something different.

No. 58. 'Satan discovered in the Garden of Eden,' CORBOULD, jun. Satan has started up in his own form; Adam and Eve are asleep on the ground, and the angels occupy a position on the left. The figures are made out with all care for elegance of form and action—the head of one of the angels resembles that of the 'Paris' of Canova.

No. 60. 'The Brothers releasing the Lady from the Enchanted Chair,' STEPHANOFF. This cartoon is very agreeably composed, and distinguished by much sweetness of manner, but the faces of the brothers, the lady, and the shepherd, appear to have been drawn from one model, and that a female one; a circumstance which has thrown an expression so feminine into the faces of the two first that it might be thought they were rather playing, than in earnest with their weapons. In respect of expression the work is deficient, but it is otherwise graced by many valuable points. This is one of the works to which £100 have been awarded.

No. 63. 'The Brothers driving out Comus and his Rabble,' WALLER. There is much grace in the management of the chiaroscuro, but with respect to the life of the work the brothers are here as much too heavy and loutish as we find them elsewhere too feminine. They are rushing down steps in pursuit of the band of Comus with a very improbable precipitation. On the right of the composition lies one of the latter with a head very similar to one worn by one of Michael Angelo's demoniacal impersonations.

No. 64. 'Cæsar's first Invasion of Britain,' EDWARD ARMITAGE. To the author of this work, as one of the first-class prizes, three hundred pounds were awarded. It is obvious, at the first glance, that the mind has been well strung up to the subject during its execution, and even to its completion. The drawing has all the square and decided character of the modern French school, and is well adapted to give force to such a scene; but it cannot be doubted that in colour it would lose much of its positive effect. The main feature of the cartoon is, as it should be, violent action, described by lines crossing each other at all angles; the movement is through-

out the whole extremely well sustained. The position of Cæsar himself is, however, a very questionable one, for he appears circumstanced rather as after a defeat than before a victory. Much has been sacrificed to get a likeness of him; we have his head consequently presented in profile, as upon coins; he is, therefore, uncovered, in front of a determined enemy—a circumstance very improbable, as it is also improbable that he should be alone while urging on the standard-bearer or those near him. The figure is also deficient of dignity and self-possession—not that the occasion would not justify some degree of confusion in another commander, but it is not consistent with the character of Cæsar. The Britons do not appear in sufficient numbers to justify the backwardness of the Romans, and it is not sufficient to suppose them in imposing multitudes. The merits of the work are many and masterly; there is life and nerve in all the limbs, and the expression of each countenance is suited to the action of the body. The figures are moved by variety of intent, all contributing to the main purpose, with the exception of him who is restraining the horse, and his object is not apparent. The work is one of high promise, and we trust, is the precursor of yet better things.\*

No. 66. 'The Introduction of Christianity into England,' F. HOWARD. An excellent subject, skilfully composed and drawn with great accuracy, but wanting in descriptive power of that kind which marks time and locality. The action of Paul is too declamatory—deficient of solemn earnestness. The composition is drawn upon sized cloth in a free manner, without the addition of white chalk.

No. 70. 'Joseph of Arimathea converting the Britons,' E. T. PARRIS. Joseph is a most successful study as a picture of Christian humility. He is surrounded by the people and their priests, and seems even to have broken in upon a Druidical festival, for he is preaching under the sacred tree. One of the priests is penetrated with the Divine truth, while another is mocking the preacher, and endeavouring to dissuade one of the audience, who seems moved by his exhortations. This cartoon gained a prize of one hundred pounds. If somewhat deficient in power, it is a production of much grace; pure in conception, and manifesting a fine feeling for eloquent and expressive beauty.

No. 72. 'Council of Ancient Britons,' BROWN. A chief is seated under an oak listening to the addresses of a priest. Besides these the group comprehends a bard, armour-bearer, dog, &c. The style of the work is vigorous, and its character powerful.

No. 74. 'Boadicea, Queen of the Iceni, animating the Britons previous to the last Battle with the Romans under Suetonius,' WARD. The effect of the heroine's address is manifested by the motions of those around her: one strings his bow, another draws his sword, and all are moved to action. This is one of the few works that we marvel to have seen passed over. It is fine in conception, accurate in drawing, the figures are skilfully balanced, and the grouping is excellent. The fault of the work is the too great prominence

\* Mr. Armitage, although a very young man, has for some years resided in France, where he has been, and is, a pupil of De la Roche. This fact has given rise to a very general suspicion that the hand of the master has been at work upon the cartoon; and we have heard it distinctly, and on several occasions, stated, that the drawing was actually made in the studio of the great French painter. This it is our duty to contradict. While in Paris, in May last, we saw Mr. Armitage at work upon his cartoon, in his own studio, a mile or two distant from that of M. De la Roche. The judges who properly availed themselves of a provision by which they were entitled to call upon any artist whose work they executed abroad to produce another. Mr. Armitage has, therefore, executed another cartoon; it has proved entirely satisfactory and established his right to the premium. It is a very poetic conception, very boldly treated. It represents a father protecting his son with his shield, while with the other hand he slings a stone at his opponent. The passions of revenge and pity for the son are admirably expressed in the old man's face.



given to the attendant, who (with his back to the spectator) reins in the champing steed. But there is ample to compensate for this defect; the figure of Boadicea is admirable, an impassioned yet a dignified heroine. The merits of this work are undoubtedly of a high order; and we believe artists and critics generally will agree with us in preferring it to several upon which distinctions have been conferred. We shall remind Mr. Ward of the beautiful conduct of Flaxman, when worsted in a struggle for the gold medal of the Royal Academy, by Engleheart—a very worthless competitor:—"I determined," he says, "to redouble my exertions, and put it, if possible, beyond the power of any one to make mistakes for the future."

No. 76. 'Caractacus before Claudius,' MORRIS. There is everywhere evidence of care and research. Claudius sits in state; he seems represented from authentic sources, and looks very like a Roman emperor; but Caractacus is feeble—he wants dignity and presence; there is nothing in this version of him that would have induced the Romans to exhibit him in triumph.

No. 78. 'Boadicea haranguing the Iceni,' SELWY. This production abounds with figures, executed with great facility and mastery. The name of the artist is but little known, but deserves to be more so. He is gifted with extraordinary facility of drawing, which might acquire the utmost force by being executed with less attention to prettiness. Boadicea rises a column amid her people, and is habited sufficiently near to the description of Dion Cassius. The composition is full of the movement which would follow such a speech. The tone of the material upon which this drawing is made is unquestionably the most effective in the exhibition. Considered as a picture, without reference to its qualities for fresco, it is a delicious work. The female forms are pictured with amazing grace, delicacy, and beauty. The grouping is most skillfully managed, and with the expression of each character has been introduced exactly the natural and true feeling. No competitor has better deserved the prize than Mr. Selous.

No. 81. 'Caractacus led in Triumph through the streets of Rome,' G. F. WATTS. This is a beautiful composition, in every respect worthy of the distinction conceded to it. Caractacus is a living presence; he sees and thinks—but laments his fate too much; for, in considering what he is, he ought not to forget what he has been; he has, therefore, scarcely dignity enough. The artist seems to have selected heads of every variety, from the Briton to the Hindoo, and has happily modified their expression respectively. In this respect we may say the best conception has been least worthily treated—that is, the head of Caractacus himself. We know not why he has been drawn with a forehead so narrow. If it is intentional, it is wrong in principle; and, with respect to proportion, it is too narrow for the cast of the face. There is little seen of the circumstance of a triumph, but the place of this is well supplied by the vitality of the figures; there are no trophies, no spoils; but the historical fact is well supported and brought forward in a manner sufficiently probable. This composition was not originally intended for this exhibition. Portions of the design were executed—perhaps the whole—two or three years ago, on another frame, as preparatory to being painted in oil. We mention this as a proof that, by returning frequently to a work with a "fresh eye," many of those glaring errors are avoided into which artists fall by too great a confidence in their powers of rapid execution,—which so often means bad composition and faulty drawing.

No. 92. 'St. Augustine preaching to the Britons,' THOMAS. The work of a young artist of high and undoubted genius, who is destined to occupy prominent professional rank. In our June number we passed some comments on two works in sculpture in the den of the Royal Academy, to which was affixed a name we had not

previously encountered. It was with considerable surprise we learned that he is also the producer of this fine cartoon. There is a noble feeling in the composition; a degree of rare eloquence in the expression, and sound knowledge in the treatment of it.

No. 98. 'The Introduction of Christianity into England,' NIXON. The first interview of Augustine with Ethelbert, King of Kent, is here represented. The artist has dwelt with good effect upon the anxious persuasions of the Christian Queen; the costume of the period has also been profitably studied.

No. 100. 'St. Augustine preaching to Ethelbert and Bertha, his Christian Queen,' HORSLEY. Ethelbert is seated, with Bertha by his side, while St. Augustine is emphatically addressing the king, into whose features there is thrown a refined and acute reasoning faculty which accords ill with the firmness with which he would yet cling to his infidelity. He is sorely pressed by the expositions of the preacher on the one hand, seconded by the prayers and entreaties of Bertha on the other, and grasps his axe in nerving himself to resist both influences. This axe, by the way, is by no means out of place, for the Saxons went armed even to their feasts. The figure of Augustine is energetic; but the shadow which is concentrated on him, had been better, more distributed in the composition. This drawing derives much value from the effective style of many of its heads. It ranks in the second class of the prize list, and has consequently obtained an award of two hundred pounds.

No. 101. 'Augustine, a Monk, with forty others, sent by Gregory to Britain, introduces Christianity among the Anglo-Saxons,' SAVAGE. The spectator is at once struck with the arrangement in this drawing. The monks and their audience form a semicircle round an oak, and the distribution is so formal as to outweigh whatever excellence the work may otherwise possess.

No. 102. 'Alfred the Great,' FOGGO. The argument is based on an anecdote related of Alfred during his wars with the Danes. While besieging Hastings, the Danish leader, in Exeter, the wife of the latter is a second time taken prisoner, and led before him with an urgent desire on the part of the people that the atrocities perpetrated by Hastings should be avenged by her death; but she is a second time liberated by Alfred. There is much truth in the action of the work, but the greater portion of it is so elaborately worked into shadow, that the wife of the Dane looks a spot in the picture. There is no gradation of light: the eye passes at once from prominent light to the depth of shadow, or rather hesitates to do so; so repugnant throughout the whole course of nature are violent transitions.

No. 103. \* \* \* CLAXTON. This is the story of Alfred penetrating into the camp of the Danes as a harper. A striking variety of character is given, and perhaps Alfred himself is less pleasing than many of those by whom he is surrounded. If mere harping had been his object in visiting the Danes, he might pass for an enthusiastic "son of the string;" but his real purpose should have been the paramount theme, but yet, with such features as he has, this could not have been effectively narrated; for he is assuredly Alfred the minstrel,—not Alfred the king and daring spy. There is, however, otherwise much probability in the character and arrangement of the scene. The Danes wore, we believe, longer hair than is here given to them, were usually habited in black, and considered by the Saxons as too much addicted to dandyism; the prince, however, is a very plain person, and scarcely sufficiently distinguished from the piratical band around him. The artist insists upon their other infirmities—play and the wine cup. Their disposition to the latter is shown by some of them who are quaffing with a "thirst quite Danish." In the

whole composition there is very considerable merit; and some of the figures may be classed with the more perfect drawings in the collection. Indeed but for the failure of the Alfred it must have secured a prize.

No. 104. 'Alfred the Great submitting his Code of Laws for the approval of the Witan,' BRIDGES. To the author of this work was awarded a premium of the third class; it is an admirable subject, and might have been treated with better effect. Alfred, his Queen, and Prince Edward occupy the centre of the drawing, and around them are disposed groups formed of the great officers and dignitaries of the realm. There is in the countenance and attitude of Alfred a listlessness ill-befitting the occasion; this even extends to many of the others, who are not sufficiently alive to the interest and importance of the matter. On the right of the King are seated the Ealdormen, Thanes, Cymri, and Celtic vassals, &c., and on the left the Abbot Grimbold, &c. Here also Alfred is a failure.

No. 105. 'First Trial by Jury,' COPE. An imaginary subject, but none better or more appropriate could be found; its execution has entitled the artist to a premium of the first class—£300. The trial is held *sub Jove*. Alfred himself presides, seated on the right; while on the left of the cartoon are assembled the "twelve good men and true;" the centre being occupied by the prisoner, the body of the murdered man, &c. &c. The artist has limited himself to a narrative of the simple fact; whereas we submit, that so good a subject afforded opportunity of extensive allusion to the benefits of trial by jury. It is not necessary that if a man be a prisoner he should also be a criminal; but the aspect of the prisoner in this case is so much against him that we cannot help thinking Alfred, in his justice, must, in his charge to the jury, have endeavoured to divest their minds of prejudice; for assuredly the accused belongs to

"A race of men with foreheads villainous low."

The murdered man has left a wife and child, who are addressing evidence to the jury, into whose features more of inquiry might have effectively been thrown. Alfred is again a failure; he does not look like a man to make head against the Danes; the features should have been distinguished from all around, as much as he himself was in advance of the time in which he lived. To this drawing, shadow is almost entirely denied, and with injurious effect, for much force could have otherwise been communicated to it. The work will bear these slight objections, for, as a whole, it is the most excellent production contained in the Old Hall; and as such it is regarded by all classes—the refined and the ignorant. The group in the centre—the widow and her orphan boy—is a most eloquent reading; and the "Twelve" are admirably composed and contrasted. The cartoon is, moreover, drawn with great skill. It has elevated Mr. Cope to a high professional rank.

No. 106. 'Edith finding the Body of Harold after the Battle of Hastings,' BARKER. Two monks, Osgod Croppa and Alric the Childe Maister, having obtained permission to search for the body of Harold, could not distinguish it among the heaps of slain; they therefore sent for Edith, the mistress of Harold, to aid them, which she did, and discovered the body. Her distress and the circumstances of the discovery form the subject, which is well made out, but the whole is of a singularly low tone.

No. 108. 'The Death of William Rufus,' BARRAUD. The arrow has struck him in the breast, and he is placed in such a position with regard to Tyrrel that we must suppose him to have turned or moved forward, even allowing the shaft to have previously struck the tree, before we can account for his being struck in front. The figure is too slight, but parts of the horse are admirably drawn.

No. 109. 'Thomas a'Becket refusing to sign the Constitutions of Clarendon,' M'MANUS. The

Constitutions of Clarendon were drawn up for the purpose of subjecting the Church to a paramount authority. The bishops, beginning with "Roger York," have subscribed their names, but a Becket refuses, and his declaration is received by the barons with disapprobation, inasmuch that they address their hands to their weapons. The circumstances of the passage are clearly told; in the figures of the Barons (the one who holds the pen, especially) much talent is manifested. But the countenance of a Becket is singularly unpropitious—while that of one of his attendants approaches the grotesque.

No. 111. \* \* \* SEVERN. A version of the anecdote of Eleanor sucking the poison from the wound in the arm of her husband. That love of the *nudo*, so prevalent in the schools, has extended Edward nearly naked in the middle of the cartoon. The figure, however, is extremely well drawn. Eleanor is bending over him with her lips to the wound, while warriors on one side, and ladies on the other, are anxiously waiting the result. Edward still grasps his sword, on which is inscribed *Christo dedicatus*. This is a circumstance scarcely in keeping with the prevalent feeling. This cartoon is distinguished by mastery in drawing and composition, inasmuch as to entitle its author to a prize of £100. It has given pleasure to many to find Mr. Severn among the prize-winners; he has fought stoutly for frescoes from the moment the idea of their introduction was first broached among us.

No. 113. 'Sir William Wallace,' FOGGO. The execution of Wallace is represented in this composition, or at least the last preparations for it. Edward I., who was present at the execution, on seeing some monks about to administer the last offices of religion to the prisoner, ordered them to depart, when the Archbishop of Canterbury declared that he himself would offer spiritual consolation to Wallace. The cartoon contains a multitude of figures elaborately drawn, but as a whole it wants breadth.

No. 116. 'Bruce's Escape on the Retreat from Dalry,' P. HOWARD. A composition full of spirit and energetic life. Bruce is beset by three of Lorn's followers, who simultaneously throw themselves upon him from a crag, under which he was obliged to pass. He is mounted on a spirited horse, and struggling with his three assailants, who are clinging to him and the horse. The firm riding of the figure and its nervous action are beyond all praise. The drawing is slight, but most effective; the right leg of the rider is finely described as nervously pressing the flank of the horse. This obtained a prize of £100 among those of the second distribution.

No. 118. 'Edward the Black Prince entering London through Southwark, with John, King of France, taken prisoner at the Battle of Poitiers,' B. R. HAYDON. The spectator is struck with the crowded appearance of this cartoon. Edward is mounted on a small black horse, and John rides a white horse of great power and spirit. The artist has fallen into the error of giving black armour to Edward, as supporting the assumption that he received the epithet "black" from this circumstance; but the first authentic mention of Edward as the "Black Prince" does not occur until the second year of the reign of Richard II., in a parliamentary paper. On this subject Froissart says, that in consequence of his invincible valour, and victories so disastrous to the French, he was called *Le Noir*, but affords no data in support of the vulgar supposition of his wearing black armour. He may at tournaments in England have worn a sable surcoat with ostrich feathers upon it; but in battle he appeared with a coloured surcoat, embroidered with the arms of England. Sir S. Meyrick, in his work upon armour, has examined the merits of the epithet, but is not of opinion that its application arose from the colour of the armour. The prince and the king on their respective horses ride unusually low; so much so that, ap-

parently, a moderately tall foreground figure would stand only about a head shorter than the former. The scene is laid in the streets of Southwark; the windows are crowded with spectators, and the rear is closed by a train of knights and men-at-arms.

No. 122. 'The Plague of London,' E. CONNOLD. This drawing has been made upon a blue ground, with (we presume) the view of aiding the intensity of the subject; but in this it fails, for the effect of the work is by no means served by it. The composition and drawing, however, cannot be affected, and these are of a high order of excellence. There are no scenes of poignant horror, but the picture is nevertheless stamped with abundant truth. One of the city crosses rises in the middle of the drawing, before which an ecclesiastic is exhorting the people to faith and repentance, while around him are lying the dying and the dead. On the right is seen a remarkable figure, distinguished by great graphic power: it is that of a woman recently dead. Near the centre kneels a lady lamenting a husband or lover: she is intended to give force to the scene by contrast, for she is richly habited, but she is, we may say, a spot in the work, as materially injuring the general effect. This work is marked by positive vigour and independence of style, and achieves for its author rank and consideration in his profession. It has gained a prize of £100.

No. 124. 'The Cardinal Bouchier urging the Queen of Edward IV. to give up from Sanctuary the Duke of York,' BELL. The artist has studied accuracy in every part of this work, so much so, as to appear timidity in some parts. It is a relief to meet with such a subject not overdone in costume and accessories. The personages are presented precisely as the incident might have taken place. The queen looks her refusal to the cardinal, and the child in apprehension seeks the protection of his mother. The figures are endowed with the valuable qualities of roundness and solidity, and the story is told with sufficient perspicuity. This work entitles its author to a prize of £200.

No. 128. 'The Fight for the Beacon,' TOWNSEND. This powerful and effective production illustrates no given fact, but is composed after a passage in Southey's "Lives of the Admirals," describing in earlier times the descents of the pirates on the coast, on which occasions the beacons were important, as instrumental in alarming the country. In this case the beacon is placed on a tower which the pirates are attempting by escalade against a very determined defence. The beacon fire overhead is giving forth its volume of black smoke, anxiously tended by a man who is clinging to the staff while the conflict is going on below. In the principal figure, a fierce and gigantic Northman, there is too great a display of anatomy, even allowing everything for violent exertion: however, the main virtues of the work sink all minor objections and rank it as a production of the highest class. There is in the attack and defence an earnestness of purpose impressing the mind with emotion proportionate to its reality. Two hundred pounds have been awarded to the artist. The work may be taken as a sure augury of an enduring fame. The artist must, ere long, hold rank the most elevated. It is worthy of note that this subject does not, strictly speaking, come within the limits laid down by the commissioners in their rules. We are glad to find they have no disposition to a literal adherence to them. This fact opens a vast volume to future competitors.

No. 133. 'Act of Heroism of Sir Philip Sidney,' BURBACK. This is the anecdote of Sidney refusing to drink the water which was brought him, on seeing near him a wounded soldier, whose necessity he thought greater than his, and to whom, accordingly, he desired that it might be given. The background is extremely dark, without any apparent purpose; the artist has re-

lied entirely upon this depth for his effect, which shows this to be rather an experiment than the result of profitable study. We allude to it, chiefly because the subject is a fine one, and of a class we desire to see adopted.

No. 135. \* \* \* DAVIS. The subject of this cartoon is the humanity of General Monk and the Lord Mayor of London, Sir John Lawrence, during the prevalence of the plague. In the front of the cartoon a woman has cast herself in despair on the bodies of her husband and child; and on the left is another impressive passage—a man raving mad under the influence of disease, who has escaped from his nurse, and is rushing naked into the street. On the right of the composition is the Lord Mayor, who is giving a box of medicines to a girl, and behind the principal group is a physician busy in the work of humanity. The pestilence is powerfully described in the woman lamenting her husband and child, and its utmost horrors in the raving figure on the left. There are parts of the work that possess very high merit; but the whole is considerably injured by the formal, official address of the Lord Mayor.

Thus, although we have noticed a large proportion of the 140 cartoons, we have passed by several without notice. They are such—at least to our thinking—as do no credit to the producers; and which we again express our regret to see exhibited at all. To prepare a cartoon requires very considerable outlay—not alone in the mere material to be covered, but in obtaining necessary models. And, moreover, it demands a large expenditure of time. To imagine that a cartoon 12 feet by 10 can be completed with as much rapidity as a slight oil sketch is a grievous mistake. The work must be inevitably tested by its own genuine worth; no apology for bad drawing can be made by brilliant colouring—the cartoon must be THE NAKED TRUTH!

Of the value of these studies to our school, then, too large an estimate can scarcely be formed.

Even this one experiment will have wonderfully advanced it; and when a second, a third, and a fourth time, our Artists have been subjected to a similar severe test SIMILARLY ENCOURAGED—we boldly affirm we shall be in a position to "try a fall" with the world, upon any ground that may be selected.

But then comes the question, are our British Artists to be "similarly encouraged?" The answer ought to depend upon the proof whether this first experiment has been successful or unsuccessful.

We must content ourselves for the present with directing attention to an advertisement in our first page. It was received just on the eve of our going to press; and we are unable to give it the consideration to which it is entitled. It appears that the next exhibition will consist of examples of actual fresco as well as of cartoons; and that no premiums will be given to successful candidates, but that their recompense will be employment in painting the Houses of Parliament. We cannot avoid a passing expression of regret that at least one more experiment is not to be tried before bringing matters so fully to the rigid test. But a whole year of preparation is before the artist. Genius and industry may work wonders within that year.

\* \* \* WE HAVE AUTHORITY TO STATE THAT "A SMALL PORTABLE FRESCO," EXECUTED BY E. LANDSEER, R.A., "MAY BE SEEN AT GWYDYR HOUSE BY ANY ARTIST ON ANY DAY DURING THE NEXT WEEK."



## THE NOMENCLATURE OF PICTORIAL ART.\*

### PART I. BREADTH.

**BREADTH**, in painting, is a term which denotes largeness, space, vastness.

Its operation is not limited by a small canvass, or extended by a large one. Finish does not preclude, or negligence secure it.

It very seldom accompanies a mere outline, though some few and limited subjects in outline admit it.

Its greatest promoters are, colour and chiaroscuro; in which, when under consummate management, it reveals in its full power and grandeur. Opening and liberalizing the mind, it would appear to lift a weight from the spirits; and enables the eye to range over expanses, and comprehend an infinity of objects intricately involved, without the slightest feeling of confusion.

It may, like some other of the elements of fine art, be carried to excess, when it always looks like either weakness or affectation; and consequently some subjects, of extremely simple and limited materials, have under some effects so much of breadth natural to them, that it becomes necessary to slightly complicate the too equal division of their masses.

This defect, and its remedy, are conspicuous in many of the landscape compositions of the Dutch school. The extreme instances are those which having a light sky and distance on one side, and a mass of dark foliage and foreground on the other,

\* Mr. Pyne, to whom we are indebted for this commencement of a series of papers, which, we have no doubt, he will render very valuable to his professional brethren — has in a degree explained his plan and purpose in the following note, which we therefore print. Mr. Pyne's ability as an artist is universally appreciated; we rejoice to find him communicating to others the knowledge to which he is indebted for success. After all, it is only from artists that really useful information to artists can proceed, — mere theory, without long practice, is of little worth. Unfortunately, members of the profession too generally lack either the will or the power to give the results of study, labour, and experience, in such a manner as to make them practically serviceable. There are, however, very many who can and ought to do so. We hope Mr. Pyne's example will be followed.

Sir,

As an art or a science advances towards perfection, and opens up in its course new sources of operation, as in the case of our own (that of Painting), the results of which in its different states are addressed to the insatiable demands of an ever restless imagination, its nomenclature necessarily changes, purifies, becomes determined in its meaning and close application, and increases. Under an impression that a series of articles on even so humble a subject may extend the utility of your already useful and influential Journal, I have sent you the first few, without entertaining a doubt that you will, with me, feel the advantage of clearing away all ambiguity and equivocal expression from a set of terms — in general, though often imperfect, application to an art always considered as difficult of illustration — and feeling no hesitation as to the desirability of what is here attempted, doubt merely the propriety and completeness of the manner in which only I shall be able to treat a subject, that may perhaps have better fallen into the hands of another.

My object will not be merely to define; feeling that a definition of itself, though difficult, conveys no practical knowledge. Lindley Murray's definition of a verb ("to do, to be, or to suffer") may be the best extant, for aught I know; but what schoolboy upon first reading it, ever learnt more of a verb than the person who questions the late comedian Mathews, in his character of a connoisseur, on the meaning of the pictorial terms "breadth, gusto, high style," learnt of the meaning of those three words? As a cutting satire, not only on the connoisseur, but on the ambiguity of the terms common in speaking of the art, Mathews places himself before a supposed picture; advancing towards it his right side, and bringing his elbow somewhat in front of his person, he elevates the heel of the hand, and drops the points of the fingers until the palm obtains a position of perfect parallelism with the supposed surface of the picture, when forcing the points of his fingers to perform very slowly two or three circles, with the stationary wrist for a centre, and looking unutterable pleasure at his catchlight, he says, they (the terms breadth, gusto, high style) mean "all that!" adding, that though a picture may have all the beauties of all the great painters that ever existed, in the absence of "all that" it is "worthless in the estimation of the true connoisseur. The "all that" style of explanation, then, is intended to be studiously avoided in these articles; and I flatter myself, if in the absence of "all that" all this be read, that some, if not sufficient light, will be thrown on the nomenclature of Pictorial Art, particularly if accompanied with a description of the means generally used to obtain certain qualities to which such terms attach, and what deteriorates or destroys them.

Your obedient servant,  
J. B. PYNE.

are complicated by a light spot on the dark, and a dark spot on the light side of the picture. The further these spots or points of attraction be placed from each other, the greater breadth will result.

These two points always require a third, as the eye in its constant recurrence from one to the other in a straight line, is inclined to run beyond the bounds of the picture, and is brought back only by a violent jerk unpleasant to the organ. A cloud lighter than the rest of the sky will generally remedy this unpleasant sensation, by forming with the two other points a triangle. The eye by this means is kept within the picture, and traverses from one to the other with all the ease desired; and will never be inclined to bolt (using a term common to the turf) past the limits of the canvass. If the light cloud be brought down in its full force immediately behind the dark trees, it will give vivacity and vigour; but if, instead, it be carried into the other part of the sky, where, though painted ever so pure and vigorously, it cannot meet with the same opposition, the effect will be more bland and easy. It must be borne in mind, that whenever in a picture there be more than one principal point of force, there should never be less than three, for the reasons just stated. The extent of breadth will mainly depend upon the distance by which these points may be separated; and that they be of different degrees of force, form, size, and colour, amounts to a law, the breaking of which is its own immediate punishment, and tells against the delinquent upon every exhibition of his work.

A single figure or object, if of any size or consequence in a picture, falls under the same inevitable consequences, as regards breadth. One or more points will be necessarily darker, lighter, or more coloured than others; and on the disposition of those points of force depend much of the breadth and large look, or loom, of such objects. Sailors speak of a vessel as looming large or small; and the circumstance under which a ship looms largest, is immediately upon the horizon, or emerging from a fog bank, as figures upon the edge of a hill which comes against the sky have their proportions apparently enlarged. In all three of these instances the detail of the objects is reduced, either from opposition or obscuration. The opinion is current with many, that keeping down all strong oppositions — whether of form, of colour, or chiaroscuro — will produce breadth; and that repose will result from the same management. This position may be allowed, without the least prejudice to what will be advanced on the subject in this Essay. A certain amount of breadth and repose may result from throwing away all which has the power of separating or exciting; but who, it may be safely asked, would as a painter consent to the sacrifice? and who as a connoisseur could be found to admire such a pictorial negation, sufficiently to hang it on his walls?

As courage is not to proved solely by keeping out of danger, so power can only be made manifest by grappling with difficulty; and a painter by producing one quality, say breadth, at the enormous sacrifice of every other pictorial constituent, would obtain as little credit for the achievement, as a host would, who boasted of having kept in perfect good humour a company composed of extremely opposite opinions, if it should be discovered, that in order to do so he had managed to put them all asleep; while the interest or pleasure to be derived from the contemplation of such a picture, or such a party, would be about parallel. The object of a painter is not to display all his pictorial forces asleep, or even drowsy, from the fear of their warring with each other; and no work can be said to be arranged with the chance of producing its greatest possible impression, unless it admit, and even require, all its powers to be wide awake and in their full freshness and vigour, — subservient, of course, to a due and nicely discriminated subordination. The great difficulty lies in so legislating — as it may be called — that such nicely discriminated subordination shall appear to be the natural and inevitable consequence of the position and circumstance under which objects shall present themselves in a painting, and not arbitrarily or capriciously treated for the sake of art itself. It is the weak only who have resorted, and ever will resort to this practice; — those who are content to imitate masters instead of nature, and prank out canvasses with a display of certain pictorial qualities, without ever giving the proprieties a thought.

Abstract art and high technical art have been impeded in their development and due appreciation, through those painters by reflection — artists by receipt; and many highly talented men, of minds nicely sensitive to ridicule, have been repulsed from a dispassionate and philosophic inquiry into what constitutes technical excellence, by being railed at, and classed with those who possess technical excellence alone, and who — if they know any thing at all of the deep and inexhaustible resources of nature — manage to so completely swamp it in technicalities, as to leave a regret that they had not rather been thrown into some little quibbling profession, in which low dexterity rather than liberal mind might be required. "Don't talk to me of rules," says a painter who has trodden about one tenth part of the ground necessary to mediocrity; "don't talk to me of rules, — I drink inspiration from nature, and trust to genius" (q. chance?). "Rules never made a painter, — I feel them as fetters." Rules certainly never made a painter, nor have we any record of a horse having been made by a bit. But turn a horse loose without a bit, and a painter without rule, and the two animals are about in the same predicament, and may, or may not, arrive at any given point by about the termination of their natural lives.

Sir Joshua Reynolds has very happily said, that rules, like armour, only encumber the weak; and that nothing can be repeated with certainty, unless it follow some known rule. The truth of these remarks is so palpable and self-evident, that an attempt to illustrate them still further, would be somewhat like an attempt to polish the sun; and I will leave them in their primitive brilliancy, to proceed with the more immediate subject of breadth.

Suppose a nude figure standing under such a disposition of light as to receive no very strong shadows; the dark hair of the head, and the shadow from the feet, place the two points of force as far removed from each other as by possibility they may be in such an object, and the greatest possible degree of breadth is the result. Place a strong dark and cold piece of drapery round the middle of such figure, and the result is an approach to littleness. Alter the colour again from cold dark to warm dark; the defect will be modified, from the warmth of tone in the drapery harmonising and uniting in colour with the flesh, though opposing it in chiaroscuro. Change it again to light warm colour, say light orange, yellow, or white, and the original breadth and largeness of effect will be restored; though if the white be too pure (supposing such colour adopted), and the shadows in the detail be painted cold, an approximation to littleness may again result. Under this treatment, a principal actor in a group, though of the same actual measurement with the rest, may obtain a greater consequence and largeness of appearance than those around it, whose draperies may be disposed so as to receive a greater number of points of shadow in the detail, all subdividing the figure into small parts, and all tending to distract the eye, and prevent its comprehending the whole at one glance.

Breadth in a group of figures may only be produced by the same treatment. If the general tone desired be warm and light, the yellows and reds, oranges and citrons, with their infinite modifications, should be joined together; while the antagonising colours should be managed to fall at the greatest possible distances from each other, and in the smallest possible number. Care should also be taken (when breadth be in view) that the antagonising colours be not the true opposites or chromatic equivalents of the colours upon which they fall, or with which they come in immediate contact. Thus the two warm primaries, yellow and red, may find sufficient antagonism in their own distant relatives — in the tertiaries, citrine and russet, or slightly leaning towards olive; and the warm secondary orange, in gray slightly leaning to citrine or russet. If any sharper opposition may be wanted for the harmony or effect of the whole mass, let the opposites to the warm scale — purple, green, and olive — fall upon the tertiaries, and not come in contact with their true equivalents. It be remembered, that in addition to this extended field for choice, black and white harmonise with any colour that can be named, and are never inadmissible but on the score of those proprieties that belong to light and shade.



Let us again return to landscape. The first class examined was one of such extreme simplicity, as to offer some risk of too much, rather than too little breadth, — a class of works of which the first Dutch masters were extremely fond, as they preferred sure and comparatively easy ground, to that in which there might be speculation and danger.

In leaving the extremely simple, let us at once examine the capabilities of the most complicated and intricate class of subjects that can present themselves to the painter. If breadth in the first class would appear to depend upon the opposition of masses, that system of itself will not produce the same results in the last.

If a series of oppositions were to be carried on equal to the relief of all the integral portions of a complicated subject, it would be found that confusion and littleness, instead of breadth and grandeur, had spread themselves over the whole expanse of the work, notwithstanding all the truth of colour, and beauty of a matured manipulation had been lavished on its completion. Many men of limited powers, after repeated struggles to conduct a grand subject on the plan of a simple one, have left those finest scenes in nature in disgust, and have ever after refused to select any but those commonplace "dirty pastorals," in which a hedge, a ditch, and a cottage, or a cow-shed, and an any thing but a purling stream, make up the principal and uninteresting objects of this class of work.

Those must be the landscape paintings which tempted the morose but talented Barry to so ungenerously, and unphilosophically rail against landscape painters, and Reynolds to publish his doubts whether landscape painting could be conducted upon the same high principles that regulate the painting of history. Had those two men lived to see but half a dozen of the finest works of Turner in his zenith, or could be admitted now into that great man's little mouldy gallery, the one would have generosity enough to withdraw his unadvised asperities, and the other to recal his more courtly doubts as to the character of landscape painting and landscape painters.

But to the subject. The same outlay of mind that in the simple subject was devoted to contrasting masses, and throwing about spots of light and shade and colour, must now, in a scene of greater pretensions and complexity, exert itself in joining masses together. Distances must be joined to skies, hills and rocks to distances; rivers will reflect still further down into the picture a repetition of the scenes rising above them; and towns and woods may amalgamate with the back grounds upon which they relieve, without altogether involving an outlay of more than light middle tone in the detail. This, at first view, would appear to warrant a fear that the combination would result in weakness; but on the contrary — where masses associate in light and shade, they must oppose in colour; and where they closely relate in colour, light and shade must disjoin them, sufficiently for the purpose of the painter, and for the aerial truth of the painting, but no more. Then come the valleys rolling out their undulous and flooded laps before the ever-feeding herds, — tracts of golden grain alternate with long sweeps of many-coloured herbage, — and reeking villages and clattering mills complete this middle distance of an English pastoral landscape, before ascending towards its immediate foreground.

Thus far may be realized without trespassing upon the resources of the palette further than dark middle tone, and the semitransparent media; leaving in the hands of the painter, untouched, most of the transparent dark pigments, as well as the more prominent colours, with black and white.

These will be quite equal to the demands of what remains undone; and the introduction of waving woods, rising downs, rich ground foliage, and detached masses of trees, with moving incidents of figures, buildings, animals, &c., will furnish the necessary forces, judiciously disposed of, to create that easy and grand breadth, without which a complicated subject had better remain unpainted, and failing in which, it must yield to the reiterated but mistaken opinion, rife in the mouths of the painters of "the dirty pastoral," that it may be a glorious subject to look on, but quite unfit for canvas.

J. B. PYNE.

### COSTUMES IN FRANCE.

As there has always existed a strong relation between the modes of personal equipment, civil as well as military, prevalent in France and Britain, we give a brief survey of the history of French costume in order to exhibit international distinctions and modifications, by comparison of the styles of both countries. No occasion have we suffered to pass of insisting upon a knowledge of costume as necessary to accuracy of description in painting: to resolve much that may be said on this subject into a few words — the costume of a picture is the time and place of the event it records; and inaccuracy in this is an error as aggravated as is anachronism in history. We say we have used every opportunity of recommending the acquirement of a sufficient knowledge of costume; and this we have done not without showing that it was necessary. There has been of late more attention to this particular: but here again the little knowledge is a most dangerous thing — it shows itself untempered by any thing like discreet reasoning: hence so frequently does fashion become the obtrusive character of composition. Our notices of French costume must be, for many obvious reasons, short; yet they will be sufficiently extended to assist the artist to deductions unquestionable on authority.

The history of Gaul is divided into three great epochs: first, that of Independent Gaul, commencing at some remote and undefinable period, and terminating at the birth of the Saviour: then of Roman Gaul, enduring for something more than four centuries: and lastly, of Barbarian Gaul, from the year 406 to the year 987.

At the time when the history of Ancient France begins to be cleared up from obscurity and conjecture, that is to say, two centuries before Christ, its population consisted of (besides the Aquitanians and Ligurians isolated in the south) Galls or Celts and Cimbrians, bearing commonly the name of Gauls. After a succession of struggles for independence during more than a century and a half, these nations were entirely subjugated by Rome, and shared the fate of the ancient mistress of the world, until the definitive irruption of the Barbarians in 406. The senate, 118 years before our era, declared the country lying between the Rhone and the Alps a Roman province: and at the termination of his sixth campaign against the Gauls, Cæsar nominated the whole of the remainder of Gaul, Proper and otherwise, a second Roman province, giving it the name of *Gallia Comata*\*, which by Augustus was divided into three great provinces — Belgium, Aquitaine, and the Lyonnaise. Provence remained as previously demarcated, and was known as Narbonnese Gaul: this district was also called *Gallia Braccata*, or the country of the Gauls wearing pantaloons or trowsers, because this ancient Gaulish vestment had been continued under the Roman dominion; thus acquiring for this part of the country an appellation to distinguish it from that of which the inhabitants had adopted the Roman fashion in attire, and so giving to their country the name of *Gallia Togata*, or Cisalpine Gaul.

The Gauls were robust and tall of stature: their complexion was fair, their eyes blue, and features regular and imposing. Their hair was generally fair or brown, but they imparted to it a positive red, perhaps by washing it with lime-water, or frequently anointing it with some unctuous compound prepared for the purpose. It was worn at great length, loosely flowing on the shoulders, or gathered in a knot on the head.

\* The country of the Gauls wearing long or bushy hair.

The common people allowed the beard to grow, but the nobles shaved, leaving hair only on the upper lip.

The earliest recorded fashions of the Gauls in their apparel was as simple and rude as their mode of life. During the summer, they were almost in a state of nudity, but in winter, they clothed themselves with the skins of wild beasts.

The first innovations upon this style of attire were derived by intercourse with the Phœnicians, Greeks, and Latins, by whom they were taught to spin wool, to grow hemp, and weave cloth. This induced the art of dyeing among them, which they taught their neighbours, after which improvements the Gaulish costume assumed a more definite form, consisting among the Galls, Gallo-Cimbrians, and Cimbri-Belgians, of the *bracca* or pantaloons, *chlamys*, tunic or shirt, and *sagum*, blouse or frock. The principal part of the dress, the *bracca* (*unde deriv. breeches*) was large, loose, and gathered in folds among the Cimbrian races, but among those of Gaulish origin, on the contrary, confined and close-fitting, especially in Narbonnese Gaul, called *Braccata*. It descended generally to the ankle, where it was confined.



The Bracca. Gaulish Slave. Statue found at Athens.

The tunic resembled very much a shirt, and descended to the middle of the thigh; and above these garments was worn the striped frock or blouse (*sagum virgatum*), ornamented with flow-



The Sagum. Gaulish Peasant. After Montfaucon.



ers, disks, and a variety of devices, and even embroidered with gold and silver. The blouse of the peasantry of some parts of France is a tolerable representative of the *sagum*, which was formed of two square pieces of cloth, with or without sleeves, having an opening whereby to pass the head, and which, when thus adjusted, covered the back and shoulders, and was confined by a clasp under the chin. This garment



The Bardocucullus. A Gaul on a Journey.

was succeeded by a deer or sheep-skin, or a covering of coarse woollen stuff, called by the Gallo-Cimbrians *linn* or *lenn*. No sufficient ex-



Gaulish woman. After a bas-relief at Langres.

planation has been offered with respect to the dog held by this figure. As to the goblet accompanying the monumental remains of Burgundy, Montfaucon believes it to typify a country then as now abounding in excellent wines.

The Gauls covered the head with a cap made of wool or hair: their feet were generally covered; but in winter and in wet weather they wore wooden sandals. The rich wore a kind of slipper. The women were tall and handsome with somewhat of a masculine air: those of the richer classes used rouge. Their dress consisted of a tunic full and plaited either without sleeves or having them long and close-fitting: this garment was confined at the waist, but open upwards, discovering the lower part of the neck, and in length descending to the feet; it was ornamented by the rich with bands of purple and gold. Above this tunic, attached to the ceinture and depending from it in front, they wore a small piece of cloth in the form of an apron, and in winter they enveloped themselves in mantles similar to those of the men, which were fastened on the shoulder, or in smaller mantles only long enough to cover the arms and hands. Some also wore leathern pockets called *bulga*, which are still to be seen in Languedoc, where they are called *bouls* or *boulgetes*. Their hair was divided in front and tied behind, and a simple square coif covered the head: this, at least, is the head given by the Gaulish sculptors to the goddess *Nehalennia*. Some women wore a long veil which did not cover the face entirely, but only a portion of the forehead and the back of the head whence it descended, covering the shoulders and bosom, and having its folds arranged in a manner to accompany the hair and assist the effect of the mantle. The cut is after a bas-relief at Langres, and represents a girl holding a pail as about to draw water. Her head-dress is still common enough in France. The tunic descends only to the mid-leg, and is jagged or vandyked. She wears an apron which is rarely seen among monumental remains.

The offensive arms of the Gauls were slings, hatchets, and knives made of flint or shell, clubs, spears hardened by fire, which they called *gaies*, and others termed *cateies* (*gatheteh*, fiery dart), that were hurled at the enemy while burning. These arms, formed of stone, have been frequently found, sometimes in tombs, and again in caverns which appeared to have been the habitations of the Gauls. It was only by degrees that weapons formed of metals came into use, and even after their introduction arms made of stone continued to be used. Their defensive equipment was limited to a shield constructed of wood rudely put together, or of osiers covered with leather. It was in form oblong, sufficiently large to protect the entire body, and ornamented with coloured devices. Before commencing a battle the Gauls stripped themselves, and fought almost in a state of nudity, even against enemies who had the advantage of being protected by iron defences; and it was not until towards the second century, and after repeated defeats, that they renounced the custom.

When the Gauls, by means of intercourse with other nations, procured arms formed of metals, and acquired the art of making them for themselves of the copper and iron of their mines, the military equipment of Rome and of Greece began to be adopted on the banks of the Loire, the Saone, and the Rhone, forming, in conjunction

with the Gaulish appointments, an equipment sufficiently grotesque. To a helmet of a material more or less valuable according to the condition and fortune of the wearer, there would be perhaps attached the horns of the elk, the buffalo, or the stag, or it might be surmounted by a crest ornamented in relief with the figure of a bird or wild beast, the whole terminating in a high plume; so raising in appearance a moderate stature to a gigantic height. Similar figures, flat and in relief, were also nailed to the buckler, which were supposed to typify the quality and degree of courage of the wearer. A common equipment consisted of a buckler and helmet of the above description, together with a cuirass of leathern scales, or the legitimate *lorica* of the ancients, or a mailed hauberk. An enormous sword hanging at the left thigh by a copper or iron chain, sometimes by a belt ornamented with gold, silver, and coral, a collar, bracelets, rings round the arms and the middle finger (for both sexes had a passion for ornaments of this kind), the *bracca* or trowsers, the *sagum*, richly



Gaulish Soldiers, before the Roman dominion.

embroidered; and, lastly, a long and luxuriant red moustache. Such were the appointments of nobles of certain of the Gaulish tribes, as the *Ædui*, inhabiting districts bordering on the Saone and Upper Loire, the *Arverni*, occupying the modern Auvergne, and the *Bituriges*, also near the Loire.

Besides these weapons, there was another of Gaulish invention: it was a kind of lance, the iron of which was about a foot and a half in length, in breadth about six inches, and terminating near the shaft in two sharp points bent downwards in form of a semicircle. The form is shown in the cut.

War was exclusively the profession of the Gauls; and their favourite amusement warlike games. The maintenance, therefore, of a sufficient military equipment was considered by individuals not only a point of honour and personal distinction, but also a civic duty. At regulated periods the youth were wont to be measured by the chief of their district; those who exceeded the standard of corpulence were severely reprimanded.

manded as inactive and intemperate, and were moreover punished by fine. Several of the tribes stained the body with a bluish substance and others were tattooed.

#### COSTUME UNDER THE ROMAN DOMINION.

The fourth revolution which was effected in the Gaulish costume changed it entirely. The country having been subjugated by the Romans, a portion of the inhabitants, especially those of condition, adopted the habit as also the language and manners of their victors: but the mass of the people preserved their nationality longer, and the Gaulish pantaloons continued to be worn by them even till the time of Charlemagne. In the meantime luxury was progressing among them, in so far that both sexes were loaded with trinkets: they wore rings, collars, ear-rings, bracelets, girdles, clasps and buckles of gold, pearls, and precious stones. The peasants even,



Costume of a Gaulish Chief under the Roman dominion.

and lowest orders wore ornaments, but these were of silver.

Under Constantine (306) the *orarium*, a band of white lint, which was passed over the tunic was in general use, and soon it was enriched with gold and precious stones. This was followed by the *sudarium*, a kind of handkerchief, which was held in the hand.

In the female attire also many changes were made in imitation of these examples: they altered the form of their tunic, plaiting it in front to adjust it to the body. Below this they wore the *strophium*, a sort of corset, and their *chlamys* was similar to that of the men. The richer plebeians wore close mantles, which were also adopted by the wives of the nobles. These were longer behind than before, embroidered with flowers, festooned, and sometimes open at the right side.

The auxiliary troops which Rome levied in Gaul, embodied afterwards with Roman legions,

assumed the Roman arms and manner of fighting. The urban militia retained much longer the habits of their ancestors. The light troops wore a cuirass above the sagum, while others wore the tunic and pantaloons. Under Theodosius (379) the Spanish sword, suspended at the right side, and at the same time the Roman sword, were in use. During the lower empire the cavalry wore a defensive *cap-a-pie* armour, whence these troops were called *cataphracti*: their offensive arms were the lance and the axe. The ordinary arms, however, were the lance and the sword: the shields of the cavalry reached from the shoulder to the top of the thigh; but those of the infantry were longer, reaching from the shoulder to the knee; they were made of leather or wood, guarded with iron; and in shape, square, hexagonal, round, or oval. They were ornamented with the sacred monogram, which was replaced by the cross. The cuirasses were literally so, being made of leather; or the body was defended by the *lorica squammata*. The helmets were of copper, iron, or leather guarded with iron.

Although the Gauls assumed the costume of their conquerors, the latter had even earlier adopted all the Gaulish vestments. It was the



same under the emperors; the northern fashions extended even to the military costume, and it was not uncommon to see at the head of a legion a chief attired in the manner of Indutiomar or Vereingetorix.

During the sojourn in Gaul of Antoninus, the son and successor of Severus (211), this emperor was much pleased with a garment of the country called *caracalla*, a kind of tunic with a hood formed of several pieces of stuff sewn together. Not only did he adopt it himself, and add it to the equipment of the Roman soldiers, but wished to see it worn by the lower orders of the people. This garment, as it was worn by the Gauls, was short, loose, and well fitted as a military appointment, because in nowise obstructing the movements of the body. On the occasion of a festival at Rome in 213, Antoninus included among his other gifts to the people a distribution of these garments, which in honour of him were called *Antoninians*: they were readily adopted, and the new fashion extended from Rome to the provinces; but while the Gaulish mantle was honoured with the imperial name, the emperor received in derision that of the mantle, being afterwards called only *Caracalla* or *Caracallus*, when familiarly spoken of; and history, notwithstanding its grave dignity, has contributed definitively to attach this burlesque surname to the *prænomen* of the son of Severus.

How rich and imposing soever might be their adopted costume, it would yet seem that the Gauls cherished the remembrance of the sagum, trowsers, and all the other items of their national attire, which reminded them at once of their past triumphs, lost independence, and the roving lives of their fathers, full of so many charms for their warlike spirit. Therefore, in order to commemorate their ancient fashions, they instituted annual festivals, during which some wore the Gaulish garment, which is well represented by the Highland kilt; others the wooden sandals of ancient invention, and which for this reason were called *Gallica*, a word which has descended into *galoshes*; some put on white tunics like those of the ancient Druids, and others enriched their hair with gold dust; and, as a further characteristic of these festivals, a portion of both the day and the night was passed in their celebration.

At their numerous and barbarously magnificent festivals, the table was round, and the guests placed themselves in a circle. Beside the lord of the festival sat the person most distinguished for bravery, rank, or fortune, and thence successively, according to degree, all the others until all of the first class were seated. Round

these was formed a second circle, composed of armed attendants, one rank of whom bore the bucklers, while the second carried the lances of their masters.

#### COSTUME OF THE FRANKS OF THE FIRST RACE.

At the commencement of the fifth century after the arrival of the Barbarians, every thing in Gaul was subjected to entire change. It was no longer that flourishing country almost rivalling Italy in civilisation: it became one vast theatre of bloodshed and desolation. A multitude of nations flowed in from the north, and mixed with the remnant of the Gauls that had escaped the general slaughter, the result of which was an indescribable variety in the costumes both of war and peace. But of these new masters of the soil, the Franks were those who ultimately succeeded in establishing paramount dominion; it is therefore to the modes prevalent among them that we shall address attention.

These barbarians, according to Tacitus and others, were, like the Germans, tall of stature: their hair was fair; their eyes blue and penetrating; skin of extreme whiteness; voice deep; and general manner rude and fierce. They were a daring and indomitable race, courting, and inured to, danger. Their occupations were at the same time pastoral and warlike; they drove before them their flocks with their lances and



other offensive weapons; their food was derived from their flocks; and in winter their habitations were caverns, and in summer huts.

The Franks, in imitation of the Germans, were habited only in a coarse linen shirt, and a small square mantle; to these, in winter, was added a sagum of skins. The chiefs and persons of condition, for the sake of distinction, wore their ordinary attire closely adjusted to the body; but their mantles were unusually ample. At the period of their establishment in Gaul, this people wore a sort of vest or jacket fitting the body, and meeting this, another garment like a pair of short drawers, descending more than half way down the thigh. The body garment had long or short sleeves, and was fastened up the front with buttons or clasps. Over this was thrown a large cloak made of two square pieces, and sufficiently long to descend to the heels; but in front it was shorter, and at the sides it fell only to the knees; sometimes these cloaks were bordered or lined with fur. The Franks of the north made their vestments of skins; but during the heat of summer the cloak was thrown aside: sometimes they appeared even quite naked; but upon all occasions they were armed. On the head they wore a hood or a cap; their buskins, bordered with fur or hair, were pointed, as were also their shoes; both were fastened with bands of the same colour as their upper garments, which were wound transversely round the leg. When the Franks had subjugated the country, they adopted, like the Gauls, the Latin costume. Among the people luxury in any degree was unknown; but with the rich it amounted to a passion, and was the source of numberless crimes. They were esteemed only according to their wealth in rich attire, ornaments, arms, and jewels. Although in private life the dress was generally simple, yet in public ceremonies, gold, pearls, rubies, and sapphires, glittered in profusion from head to foot, upon stuffs of the most brilliant colours, among which blue, white, and purple were the most striking. According to the monk of St. Gall, the ornaments of the Franks of the eighth century were gilded boots or buskins, to which

were attached bands upwards of a yard long wound transversely round the leg, and meeting upwards the short and tight linen femoralia,



Person of Quality — 5th century. After Montfaucon.

which were of one colour and finely wrought. The body covering was a tunic of fine cloth; the sword was suspended from a shoulder belt,

and was contained in a sort of sheath coated with a brilliant and hard wax. Over these was thrown a white or blue cloak, cut in such a manner as to fall before and behind to the feet; but only to the knees at the sides. In the right hand was carried a long staff cut from the apple-tree, and surmounted by a ball of gold or silver, ornamented with figures. The different classes of society began then to be distinguished by the degrees of richness and amplitude of their attire — by the material and the ornaments of the chlamys, the form of which, towards the end of the seventh century, was much altered. Silk was reserved exclusively for the use of princes and personages of distinction: camlet and coarse cloth were in use by the commonalty.

The women were in figure elegant and graceful: their dress was simple enough, consisting of only a long linen robe confined by two girdles, one immediately under the bosom, and the other low on the loins, leaving the breast and arms almost always naked: at a later period women of rank wore a long robe of rich fabric fitting close from the neck to the loins, whence it fell in full plaits principally gathered in front, the neck being often left uncovered. The sleeves were long and tight, and sometimes ornamented with bands of different colours. To this were added two rich girdles: that round the waist was tied very low, and the ends fell to the ground. The shoes and cloak were like those of the men. Unmarried women covered the head with a hood, or with a linen coif plaited, having ends falling on the neck, or with a veil descending even lower than the knees: thus the neck and ears were covered somewhat in the manner of the religious costume. The hair was worn long and usually dyed, plaited into long tresses, or bound with ribands, so as to fall on each side of the face. Among the first races of the Franks, their



Frankish Costumes — 4th century.



Frankish Chief. After Montfaucon.

women often engaged in the *mêlée* habited in black, and having interwoven with their hair the flowering broom; on such occasions, they wielded the lance with address, and animated the warriors by their spirit and exhortations.

Among the Franks in Germany, the military condition was not distinct as a profession: it was the entire nation that took the field. The women took charge of the children and the wounded, and upon occasion mingled in the combat. All the men capable of bearing arms bore their part in the conflict: some appearing entirely naked, others partially clad in the spoils of wild beasts; and a small number wearing scant garments closely adapted to the figure. The young warriors wore on the arm an iron ring, which was only laid aside after some distinguishing act of heroism, which was called the *ransom of the brave*. About the seventh century mail armour was generally worn over a cloth sagum. The chiefs alone had helmets and cuirasses, which were furnished with a skirt, and fittings made of iron or copper scales: and they alone rode horses caparisoned in the manner shown in the cut. The helmets were ornamented with pearls, jewels, crests, and horse-hair dyed chiefly red. At intervals during the eighth century, France presented the appearance of one vast camp, wherein each warrior armed himself in the manner most in accordance with his taste and circumstances. Charles Martel improved his infantry by furnishing them with long lances, that they might effectually resist the Arab cavalry, and appointed for their use head pieces framed of four triangular plates of iron, put together with nails.

The arms of the Franks were the *spatha* (E.), a long and very heavy sword suspended on the left by a shoulder or waist belt—the *franca* (D.), a short and sharp iron lance, used either in the manner of a javelin or a lance—the double-headed Frankish axe (A.), used either as a battle-axe or hurled at an enemy when near at hand—the sling—a small javelin for effect at a distance (B.), and an extremely heavy mace (C.), which, being thrown among the ranks of the enemy, crushed and bruised all upon whom it fell. Their bucklers of wood or osiers, covered with a thick hide, were painted with the most brilliant colours, and sometimes guarded with iron. The loss of the buckler was attended by signal disgrace. The chiefs alone wore their head-pieces ornamented with horse-hair, or some hideous figures.

Of all the German nations in the time of Tacitus, the Suevi alone wore long hair: their manner of dressing it was to gather it in one or more knots on the top of the head. The Franks adopted this fashion; but on their settlement in Gaul they had abandoned it, for which was afterwards substituted a more remarkable style, that of shaving the whole of the back of the head, while the hair growing at the sides was suffered to grow to great length and to fall upon the shoulders; that in front falling short upon the forehead. With the view of striking terror into their enemies, the Franks, like the ancient Gauls, stained their hair of a glowing red colour. The chiefs alone were distinguished by beards; the mass of the people wore a thick and long moustache.

#### THE ROYAL COSTUMES OF THE FIRST RACE.

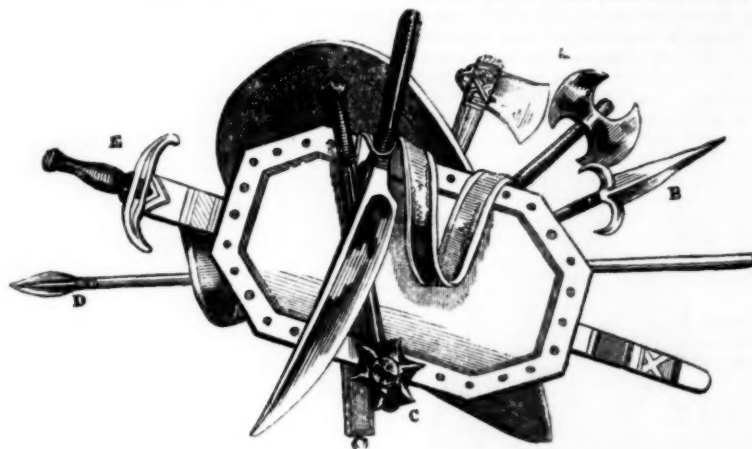
The history of the kings of the first race, so barren of chroniclers, is but little illustrated by monuments and contemporary reliques of any value in showing their manners and modes of attire. Gregory of Tours, who scarcely speaks of the predecessors of Childeric, tells us that this monarch, having been driven from his dominions



Norman Soldier.



Military Costume, under Charles Martel.



by the Franks, sought the protection of the King of Thuringia. During his absence his subjects were governed by Egidius; but at the death of Egidius they recalled their king. This is the sum of the known history of the reign of Childeric previous to 1653, in which year there was discovered at Tournay a tomb which not only dissipated all doubts of the existence of a prince of this name, but also determined the spot where he had been interred. In the tomb were found a ring, a sword, a style or point for writing, some small objects supposed to have been imitations of bees, a buckle, and two oval medals, the one bearing a scarabæus and the other a frog. That which served to declare the quality of him to whom the various objects belonged was the ring which bore an intaglio head, with the legend *Chiderici regis*. It was a seal ring, and represented Childeric with the head shaven behind, and the side hair flowing on the shoulders in the Frankish manner of wearing it. In the hand of the figure is a spear, a symbol of royalty. This tomb un-

doubtedly, with respect to historical value, may be classed among the most interesting discoveries of the seventeenth century. It does not, however, afford any satisfactory information on the subject of the earliest times of the monarchy: this is to be sought for only from the effigies of the kings.

From such sources, then, we learn that the kings of the first race borrowed from the Romans the various components of their costume; thus they are found habited in the tunic, the toga, and the *ehlamys*; the last of which the Romans wore generally in the country; it differed from the toga only inasmuch as it was shorter. The manner of wearing it was to fasten it on the right shoulder by a buckle which attached the two sides, leaving the right arm free, but covering the left, which could only be used after raising the drapery. Following the example of the German nations, the kings wore also a kind of pallium—a mantle open before, and resembling that of the ancient Greeks. The Roman



unic was short, and had sleeves covering the arm only to the elbow; on the contrary the tunic of the Frank kings descended to their feet. This garment was confined by a girdle with long ends, an addition to the dress which by the queens of the first and even of the second race was enriched with jewels. The manner of dressing the feet was very simple. Chlovis alone is represented with his feet almost entirely uncovered, an infraction of the established custom which was occasioned by a particular circumstance in the life of this prince.

According to Gregory of Tours, Chlovis having received from the Emperor Anastasius the codicils of the consulship; was invested with the purple, assumed the chlamys and the diadem, threw gold and silver among the people, and from that time was entitled Consul and August. It is probable that he adopted other types of the consular dignity, and wore from the time of his inauguration the costume of the emperors of the East; and thus it is that he is represented at the entrance of the church of St. Germain-des-Prés, as also in Notre Dame de Corbeil. The head of the figure at the latter church was surrounded by a glory or nimbus, spoken of by the poets and historians of antiquity as distinguishing the heads of the gods and the emperors. At the early period of modern art, the use of the nimbus was revived, being thrown round the heads of the Saviour, angels, and saints. This manner of giving effect to the portraiture of the Frankish kings distinguishes generally the effigies of those of the first race, but was afterwards discontinued and seen only round the heads of kings whose names have been associated with those of the saints. Also at the church of Notre Dame de Corbeil was the effigy of Chlotilda, the wife of Chlovis, whose head was surrounded by a nimbus, and surmounted by a crown of annular form. The girdle was enriched with precious stones, and the hair descended in long tresses even below the knee, declaring it a royal distinction thus worn, and not less carefully preserved by the queens than the kings of the first race.

Among the ancient monuments of the French monarchy, few perhaps are as curious as those in the part of the old tower serving as a principal entrance to the church of St. Germain-des-Prés. Of these, there were eight, four on each side. Of the four on the left side one was that of the Bishop of St. Remy, who was represented treading upon a monster—an emblem of idolatry, because he had contributed to the conversion of Chlovis, whose image is the next, being remarkable for the form and richness of its attire; the third is Queen Chlotilda, and the fourth that of Chlodimir.

The robe of Chlovis descended to the ground; his ample and long mantle or chasuble had but one opening intended, for the head to pass through, and his sceptre was terminated by the consular eagle. Chlotilda wore a robe closely fitting the body but sufficiently ample below, round which were two girdles, one worn tight, immediately below the breast, and the other loose, placed much lower, and having ends falling below the knee and terminating in a tassel of three cords. The mantle, which is not very full, descended in front to the knee, but dropped to the ground behind. The throat was ornamented by a large jewel, and the long hair, tied at intervals, fell in such a manner as to leave the ears uncovered. The crown was decorated with scrolls, in some sort resembling the *fleur-de-lis*.

The four figures on the opposite side represented Thierry, Childbert, Ultrogathe, and Chlotaire; and with these monuments may be classed those of the church of St. Germain-l'Auxerrois, as also others in Notre-Dame de Paris, disposed in the manner of those of Saint Germain-des-Prés.

Two effigies of Merovingian kings were also

sculptured upon two of the columns which sustain the cloister of St. Denis: one of these wore a large mantle, and a girdle with pendant ends. The costumes of the kings and queens of the first race resemble in general those of Chlovis and Chlotilda, and differ from them only in inconsiderable items of the detail. Of the different statues of Dagobert, the son of Chlotaire II., which have decorated the church of St. Denis, the most ancient and the most worthy of attention is one which Montfaucon thinks was made at the death of Dagobert, or perhaps during his life. He is represented seated, habited in two tunics of unequal length, the first of which, shorter than the other, is drawn close round the upper part of the body, which it envelopes up to the neck. An ample chlamys, fastened at the right shoulder, covers the whole of the left arm. The crown, of the annular form, is but little remarkable for its ornament. It was after the death of Dagobert that the mayors of the palace arrived at the supreme power, and usurped its honours and advantages, leaving to the degenerate princes only the name of royalty.

Montfaucon in his *Monumens de la Monarchie Française* says that in 1704, while the foundation of the great altar of the church of St. Germain-des-Prés was in progress, there were discovered at the depth of six or seven feet from the surface several stone coffins, one of which, larger and more elaborately ornamented than the others, had a lid forming an angular ridge with sloping sides and carved in imitation of scales. Montfaucon thought this was the tomb of Charibert, and desired to see it opened, but the superior of the abbey refused his consent to this; the coffin was therefore replaced and covered with earth. However in the year 1799 several intelligent antiquarians were commissioned to institute a search in the place pointed out by Montfaucon, the result of which, according to M. Alexandre Lenoir, one of the commission, was the discovery of a skeleton in the coffin alluded to, having the feet turned towards the east. The draperies with which it was covered formed two garments: the first of these, in good preservation, was a long and full mantle lying in folds which descended to the feet. The material was satin of very substantial fabric, and inwrought with a large pattern; its colour, although faded, appeared to have been of a deep-red. The second garment was a long woollen tunic, of a brownish-purple colour, ornamented at the bottom, with embroidery also in wool and figured ornaments. On the feet were slippers of well-tanned black leather, without ties or buckles, and having only one seam on the outside. On the right side of the skeleton was found a staff, supposed to be of hazel: it was about six feet long, and crossed at the top, in the form of a crutch, by a piece of ivory carved in a taste which might be pronounced as of the eighth or ninth century; this was fixed to the wood by a socket of copper similarly wrought. The whole of the circumstances, therefore, indicate the remains not of Charibert, but of the Abbot Morard, superior of the abbey of St. Germain-des-Prés in 990.

On the same occasion, another sarcophagus was found simply closed with a flat stone lid, on opening which a skeleton was found with appearances warranting the supposition that the body had first been placed in a wooden coffin. The crosier, ornamented with scrolls and leaves, was of wood, and lay on the right of the body. The bones were covered with a garment made of dark-violet taffeta, resembling the habit of the order of St. Benedict.

[We shall from time to time continue these notices of French costume down to a late period. For the power to introduce into our pages this series of wood-illustrations, we are indebted to the courtesy of the editor of the "MAGAZIN PITTORESQUE," who, in the most generous and liberal manner, has placed them at our disposal.]

## TWO VISITS TO WESTMINSTER HALL.

By Mrs. S. C. HALL.

Our first visit to the cartoons was on the day of the private view, and, knowing how many opportunities we should have for inspecting them, we were more anxious to ascertain how the exhibition was received and appreciated, and what impression it made upon the critics and connoisseurs, than to think and judge of the merits of the respective drawings. The sun was shining brightly, and Palace Yard was filled with equipages,—such as London may show against the world. The Old Hall, as we entered, had an astonished look, as if surprised into something new and extraordinary—something quite different from what it had been accustomed to. Numbers of well-dressed individuals (and there were none others) did not seem quite to understand what it was they came to see; and looked up and then down, the double avenue of cartoons, as if some mighty spirits from the old world of art had taken Westminster Hall by storm: people had seen the cartoons at Hampton Court, and perhaps had heard "German talk" of cartoons, and many had seen cartoons abroad; but no one seemed to anticipate that there were heads among us to conceive, and hands to execute, cartoons of the heroic size, fit, not only to be seen, but to command attention, and excite astonishment. As the visitors on that day belonged to a class in society too well-bred to whisper, their observations were made aloud; and certainly nine out of ten expressed the warmest satisfaction at the exhibition. There was a feeling of "See what Young England can do when it has a chance of triumph!" Bright eyes looked brighter, as they guessed who the artists were; and some sad eyes, worn out by hard and heavy labour, said in their own language, "If I had had such a chance as this in my first days, I should not so often have looked down to the end of all things." Nobles, and artists, and critics, and literary men and women, promenaded the Hall during the entire day.

The Marquess and Marchioness of Westminster were there at an early hour, paying attention to each drawing, and again and again revisiting those which they most admired. There was Mrs. Norton, beautiful beyond all painting, her large sleepy eyes, brightened by the wit of Rogers, and the interest she took for a moment either in the spectacle or the spectators. There was Mrs. Emerson, whose clear, careful, industrious mind has enriched our literature, while making us better acquainted with art—keen at discovering perfections, and more merciful than usual to the many imperfections which glared about her. There was Mrs. Opie, the widow of a master in his art, who associated with Reynolds, and West, the fiery Barry, and the dreamy Blake,—we have met her in the library of Cuvier, and the simple but crowded *salon* of Lafayette,—one, who of the past is still with the present, and who joys in the excellence which she has heart and feeling to appreciate. There was the poet Milman, and the *oxe* great actor, who has never worn breast-plate brighter than his own honour—the drama's hope, almost the drama's victim, treading the hall, and generously proud to see that *one* art, at all events, has at last received fair play in England.

Critics were knotted together like fiery serpents, and, despite much that was poor and painfully unfinished, so overwhelmed by the good, that to their astonishment they were warmed into a healthful generosity of feeling surprising to themselves, and beneficial alike to their constitutions and the prosperity of the cause which originated the competition. We heard one high-born person say, "Can this (it was Cope's Trial by Jury he was gazing at) have been done in England?" What a moving picture of glory, and art, and ambition, and the future of all, was that titled and well-born multitude, varied as a bed of tulips, and contrasting so strangely with the grey and sober tones of the drawings, and the noble roof of the mighty hall, accustomed to look down on the bewigged and murky lawyers, and hear the muttering of dingy law-hunting clients, and occasionally the sharp banging of the doors, the only sound that wakes an echo there. What a mass of living human power and intelligence was congregated within those walls! Some, who are known over

the whole world as heroes and statesmen, but upon whom the hand of time presses heavily, who are passing away, and a few brief years, or perhaps months hence, will be portions of their country's history; others—the young *return*—whom we hope for, and with, rather than trust, for before we trust we must try, but we do hope—the hope “that brightens days to come.” There, remarkable amongst a thousand, was the pale acute face of Lord John Russell, whose noble brow seems to contain a sufficient quantity of brain for six strong men. It was curious to glance from his to Mr. Hume's solid and accurate features, and then at the Duke of Sutherland's clear, calm, aristocratic outline, or Mr. Wyse's earnest and eloquent face, speaking without the aid of words. The President's Irish voice, Irish without brogue, caught our ear; but in turning to look for him we saw MacLise, wandering from point to point, too lazy to take the trouble to condemn, but never too lazy to approve what is worthy; there was Leslie, down-looking, smiling at his own or other's fancies; and Uwins, with his clear eye and accomplished mind; Etty, whose heart is as great as his head; and Wyon, whose native gentleness and powerful art moulds the hard metal into grace and softness. All the art-patrons, too, were congregated, and the art-strength of young England—Men, whose pictures had seldom been appreciated, because so seldom hung to be seen; but whose powers now had been acknowledged by the best judges in the land: how proud they looked, those young ones, keeping down that pride too, with an assumed modesty. To name all of worldly distinction who were there, would be to transcribe the names of the *élite* of the court guide; and surely never was such an assemblage of feathers and flowers, and laces, and two and three little flounced petticoats over long petticoats; never such crushing and rustling of silks beneath the canopy of the old hall since the very, very olden time. It was pleasant to be in the broad sunlight again, for the heart will ache with satisfaction as well as sorrow, and ours did beat, for we had witnessed a great day for ENGLISH ART.

Our next visit to the cartoons was made with a design to inspect them; and, moreover, we were anxious to see how the people behaved on the “free days.” We drove to the gate of the Hall about four o'clock on Wednesday, the third day of the “free list;” the gate was shut, the crowd within, the policeman said, “was so great that he would admit no more until it lessened; there was no moving within.” We took our place, resolved to wait our turn, and certainly it was a “motley” throng; carriages of various degrees continued to set down “company,” while “the people” increased rapidly; the birds, whose nests have been made from time immemorial in the cornices and frieze-work of the building, anxiously hovered above the heads of the restless crowd, screaming and twittering as if they feared some assault was meditated on themselves. We had ample leisure to contemplate the throng, and to think over the various acts and deeds which had taken place within those doors. What records and what memories! And how completely the purpose to which it is now appropriated is in keeping with the times. When nation fights against nation, and every man's hand is against his neighbour, the arts are trampled under foot; it is only when fostered by peace they flourish; it is then, forgetting all petty distinctions of name and country, they exult in the beautiful and the true. At last the gates are opened: on we rush! Why will not people wait? and yet the crush and the selfishness of a crowd were surely not developed as strikingly as on a benefit night at the Opera: one rough unshorn artisan “begged pardon” of a lady whom he pushed against; and though all tried to get in, they did not wish to elbow or eject each other. It was really delightful to witness the pause after the rush,—to see the interest evinced by “the people” in the exhibition. The Hall was still so densely crowded, that we wondered we were admitted so soon; there was no loud talking, no vulgarity; we did not hear a single expression to give pain. Children sometimes cried, and once when a little urchin made a great noise, his mother lifted him up, and pointing to Haydon's “Satan,” said, “there's the black gentleman, he'll come and take you.” “No,” answered the urchin, kicking more violently than ever, “he ain't

black, he's grey-like.” Another woman expressed her indignation, that Lady Jane Grey should have been permitted to see the headless body of her husband; and addressing a companion said, “it was wicked to make a picture of it, it was too melancholy for a picture:” the woman was of the lowest class, her bonnet flattened by the pressure of many a load, and her hands ridged with labour, yet when she turned away, there were tears in her eyes. Scores of the humbler classes were peeping over the shoulders of those wealthy enough to possess a catalogue, anxious to read the subjects of the pictures; and much did we regret that a sheet catalogue which could be sold for a penny had not been prepared, so that the class evidently so desirous of information might have been able to take a memento of the first free national exhibition to their humble homes. For ourselves we anticipate the best results from such a source of pleasure and instruction being opened to the lower class, from whom we have hitherto shut out everything that could civilise and improve—and yet we complain of their want of refinement. It was only as far back as the year 1818 that Sir George Beaumont commenced an “agitation” in favour of a national gallery for paintings. This noble and delicately-minded man urged on the late Lord Dover to propose the idea to the House of Commons, coming forward with the inducement, “I will give my own pictures to the nation as soon as there is a proper place for their reception.” Lord Liverpool favoured the proposal, but shook his head at the expense. Lord Farnborough, the Earl of Aberdeen, and the Regent approved, and yet it was considered a dangerous experiment. Government has always been slow to encourage any power except “the political” and the warlike in England; but the death of Mr. Angerstein and a dread that some foreign power might take possession of the collection quickened the tardy, and the Angerstein pictures became the nation's property: in the year 1823 Sir George Beaumont had cause to rejoice at his perseverance; and in a letter to Lord Dover he expresses an opinion that the seed then sown would bear a liberal fruitage.

“Our friend Knight has informed me that parliament has resolved upon the purchase of the Angerstein collection; and as I shall always consider the public greatly indebted to your exertions, I hope you will pardon my troubling you with my congratulations. *By easy access to such works of art the public taste must improve, which I think the grand desideratum.*”—“I think,” he adds, in another passage, “the public already begin to feel works of art are not merely toys for connoisseurs, but solid objects of concern to the nation.”

Twenty years have elapsed since this first great move; the second has hung a specimen exhibition in the glorious old hall of Westminster, and given, not lords and commons only, but all classes and degrees, the power and the privilege of looking and learning: it is, in truth, a mighty move; a recognition of a duty done to a people to provide them with rational amusement—to elevate them, not only in the moral, but the poetic scale—to lift them out of the mire of ignorance, of degraded tastes—and show them how they, as well as the higher born, may be proud, not only of our armies, our argosies, and our manufactures, but of our native art. The police, whom we questioned as to the uniform conduct of the people, spoke of it in the warmest terms. “They have given us no trouble,” said one, “except in trying to keep them out, when the hall is too full, and the only plan is to shut the gate; they take a long time, and examine every drawing, and go away, almost invariably, much pleased.”

We observed, on our first entrance, two men, certainly the dirtiest in the multitude. We imagined they had escaped from a tan-yard. One was tall, and thin, with a very long neck, pallid face, and deep-set eager eyes; his friend was little, and stupid. The tall man would fold his arms over the short one's shoulders, as you do round a child's neck, and taking every figure of the cartoon separately, examine and describe it, according to his own ideas, to his friend; and getting sight of some fluttering catalogue stretch over his crane-like neck, and gain as much information as he could of the subject. We never saw any thing

• This, we rejoice to say, has since been done.

like his eagerness to understand; it made us quite forget his “outward man.”

There was a reality in the people's wonder, an awakening and lighting up of a new interest, a respectful attention, rather than an idle gazing, that sent us home with a rejoicing heart, and an earnest prayer, that many such rational sources of amusement may be opened to the people, whom it cannot fail to enlighten and improve.

It would occupy much space to trace the various ways in which works of art influence those who look upon them; exercising a power over the imagination and the memory, which it is hardly possible to overrate, educating the heart, and informing the mind, through the medium of the eye; they set the most striking point of a history, or an event, at once before the observer, who is naturally led to desire, and consequently to obtain, more knowledge than he has hitherto possessed. A picture will make those think who never thought before. “Who was Lear?” we heard a woman inquire of her husband, as she pointed to Mr. Pickersgill's fine cartoon. “It's played at the Theatre,” was his reply; “but the History of England tells all about that, and a many other things here.” It is not too much to suppose that this trifling circumstance directed the young woman's attention to what, had she not seen the cartoons, she would never have thought of, and a new interest was awakened in her mind, a curiosity excited, which could be gratified at home, and keep her away from “penny hops,” and public-houses; and let us remember that the humbler classes have few enjoyments—that it is not only the very low and the depraved who enter gin palaces.

We are convinced that thousands would spend their one or two leisure hours in public exhibitions, in preference to public-houses, if they had the privilege of doing so. The Scripture subjects, or, as they called them, “Scripture pieces,” excited perhaps the most interest—all could understand the Adams and Eves, the Sampsons, and angels; eager eyes were directed towards them, and we observed one rough-looking man remove his hat while he stood opposite Haydon's “Curse;” the poor fellow was evidently compelled to do so by some innate feeling of veneration which he was all the better for having had excited. Care must be taken to present the best models to a people whose taste is to be formed—for on this much of the future depends; if they acquire a false or impure taste, the fault will certainly rest with those who permit them to imbibe such;—the work is well begun;—viewing, perhaps as we ought to do, the National Gallery as its commencement, we ought to say, well continued. We shall learn to depend more on ourselves now, in matters of art; and why should we not? Have we not had those whose very names are immortalities? From the heap let us select one—FLAXMAN. Why, every head in the universe of art bows to the sound; and there were living and breathing within those very walls the other day, men who have done great, and will do greater things, and to whom we may look with confidence to establish and render immortal as any other—an English School of Art.

It is very delightful to trace this movement, as it must be traced, to his Royal Highness The Prince Albert. James I. crowned his court with Scotsmen—George I. patronised only those of his country—and history affords abundant examples of princes and princesses thinking only of their partisans, and not of those among whom their lot is cast. We are, indeed, fortunate in the husband of our gracious Queen. It is the glory, and reputation, and improvement of HER country, that is sought by his Royal Highness. He is leading the young nobles of our land away from the stud and the gaming table; and, by the force of his example, elevating their tastes, while indulging all that is high and worthy in his own. If he had been born in Kensington Palace, he could not be more essentially English than he is, in all desire to do us service: his taste is graceful and refined, and already do we owe him a deep debt of gratitude; his patronage of English Cartoons is a most decided proof of this, for it is the very walk of art in which the Germans are believed to excel; it is impossible to overrate the zeal with which the Prince enters into all projects connected with the intellectual advancement of the people, and we can hardly feel sufficiently grateful for having such an influence exercised in such a manner.



## CORRESPONDENCE.

## OLD LONDON WALL.

SIR,—On the west side of a vacant plot of ground in George street, Tower-hill, and behind the houses in Trinity square, stands one of the most considerable remaining portions of the wall which was anciently built for the protection of *Londonium* (probably at the commencement of the fourth century), and which for some time was considered of the utmost importance, and kept constantly repaired. As, however, the number and power of the citizens increased, they outgrew their shell (it was but a small one), and the irruptions of barbarians ceasing to be frequent, this protection was considered of less and less consequence; until at last, as Camden observes, the Londoners slighted fenced cities, as fit for nothing but women to live in, and looked upon their own to be safe, not by the assistance of stones, but the courage of its inhabitants. Year after year has witnessed the gradual destruction of the remains of this ancient enclosure, until, with the exception of a bastion in Cripplegate Churchyard, the portion behind Trinity-square, of which I am about to speak, a continuation of it forming the back wall of Mr. Atkinson's hemp warehouse in Cooper's-row, and a few inconsiderable fragments to be found in the street to which it gives its name, it has been entirely swept away.\*

The portion in question is also now threatened with destruction; and the object of this communication is, in aid of other efforts which have been made, to induce those who have authority to reconsider the matter, with the view of avoiding this objectionable step if possible. It is intended to build a church on the vacant ground in George-street, with the special object of affording accommodation to the masters, officers, and seamen of the ships in the docks and the river; and it is considered that the site of the old wall "is essential for the satisfactory completion of the church." A memorial was presented to the Common Council from members of the Metropolis Churches Fund, in February last, praying them to "grant permission for the removal of the materials of the wall, and to convey to her Majesty's Commissioners, for building additional churches, the ground on which the wall now stands." This the Common Council granted; so that the fate of the wall is decided, unless those gentlemen in whose hands it is placed can be led to regard the subject in a fresh point of view. Their object is unquestionably an excellent one: far be it from me, even if I had the power, to throw the least impediment in the way of it. The gentlemen who are interesting themselves in effecting it are of undoubted character and worth, and I cannot help concluding that the proposal to destroy the wall was made in the first instance without serious consideration, and that, now public opinion has been strongly expressed on the subject, other means will be taken to obtain sufficient ground for their purpose, or that the plan of the proposed church will be altered so as to adapt it to the land already in their possession.

The length of the wall is 48 feet, irrespective of a part of it which forms the end of some adjoining premises: the height next Trinity-square is from 20 to 25 feet, and the thickness, as nearly as can be estimated, about 6 feet. In times less eminent for the preservation of ancient monuments than the present day, it was coped with brickwork, and strengthened at the northern angle, and is consequently in a tolerably good state of repair. It is faced on both sides with masonry in courses (the interior being of rubble work), and shows occasional layers of Roman bricks. On the west side the facing consists in parts of alternate courses of square and flat stones, and the Roman bricks are few in number and very irregularly placed, so as to lead to the belief that it was reconstructed perhaps in the Norman period. On the other side, however, some vaults which adjoined the wall having been destroyed and the ground cleared away, a considerable portion is exposed to view—which is doubtless the original Roman wall, probably not less than fifteen hundred years old, yet still quite sound and perfect. The masonry is of broad squared stones, systematically bonded; and there are two or more continuous double layers of Roman bricks, agreeing precisely with other remnants of the original wall described by various writers. Dr. Woodward, who examined part of the old wall in 1707, when some houses were pulled down in Camomile-street, measured the bricks which were in it very accurately, and found them 17.4 10 in. long, 11.6 10 in. broad, and 1.3 10 in. in thickness. The bricks in the wall now in question, measured without remembrance of Woodward's dimensions, I noted as 17 in. long, and 1.4 in. thick. The double layer, including the mortar between the bricks, measures altogether 4.4 in. From the top of the lowermost layer, or that next the ground, to the layer above it, the masonry measures 3 ft. 6 in.; from the top of this up to the next double layer, the masonry measures 2 ft. 7 in.

Of the value of this interesting relic of antiquity, the desirableness of preserving it as a portion of the past for the service of the future, I would speak strongly. Monuments of this description become historical evidences, nationally important, and are continually found to be of the greatest service when tracing those changes in our state and manners which time is constantly

effecting. They are links in a chain which connects the present with the past—awakeners of sentiment, silent teachers—and have never been destroyed without much after regret and condemnation.

"Past and future are the wings  
On whose support, harmoniously conjoined,  
Moves the great spirit of human knowledge."

The importance of the study of antiquity, notwithstanding some few apparent proofs to the contrary, is now very universally admitted. "It was at one time the custom, amongst the people generally (as the writer has elsewhere ventured to remark), to reward the labours of the antiquary with ridicule and contempt—to consider the investigation of a ruined building, the preservation of a piece of pottery, or the noting down of the manners and customs of past ages, as the mere idlings of weak minds; and that he, who so employed himself, was not merely unworthy of praise, but deserving of censure for misapplying time. The value of the works of this class of men is now, however, better understood, and therefore more duly appreciated. Through the exertions of these "musy" antiquaries, the civilised world is able (if we may so speak) to look back upon itself, and contemplate, in a great degree, its actual state, so far as regards the Arts which flourished, the sciences which were understood, and the consequent position of the people, at various periods of its age; and that, too, not merely in the accounts of contemporary and succeeding writers, but in the very results of these Arts so practised—in the coins used; the dresses worn; the furniture employed in their houses; and the buildings raised for ecclesiastical, for warlike, or for domestic purposes."

The architecture of a people especially offers important evidence, in the absence of written records, towards the elucidation of their history; perhaps we may say the most important, for it speaks plainly of the state of society at each particular period, and hints at the degree of knowledge possessed by individuals, or by the people at large. As the comparative anatomist can from one bone determine the size, the shape, and the habits of an animal, which he has neither seen nor heard of, so may we almost discover, from the ruined buildings of a people, their prevailing habits, their religion, their government, and the state of civilization to which they had arrived.

Not to digress, however, from the immediate subject of this communication. The proposed demolition of the remaining portion of London Wall affords another instance of the advantage that might result from the establishment of a public board for the preservation of our ancient monuments, similar to the *Comité Historique des Arts et Monuments*, of Paris, who, when local requirements threatened the destruction of what in reality belongs to the whole nation, might interpose their authority, and prevent the contemplated injury. In the present case it is to be hoped that the Society of Antiquaries will not fail as a body to use their influence for the protection of the wall. At a recent meeting of the Royal Institute of Architects, the writer, at the request of a large number of gentlemen, brought the matter under their notice. The Marquis of Northampton, who was in the chair, expressed a hope that the wall might be saved, and suggested that the Council of the Institute should communicate with the Society of Antiquaries, with a view to the presentation of a joint memorial on the subject. The Council of the Institute adopted the suggestion, and it is to be hoped that such a representation will consequently be made to the excellent gentlemen with whom the fate of the wall now rests, as to lead to its preservation whole and uninjured. Whether so or not, the writer feels he has but performed a duty in raising his feeble protest against the destruction of a most valuable and interesting memorial of the early history of the City.

GEORGE GODWIN.

## THE FRESCOS OF SCHNORR.

SIR,—In p. 149 of the ART-UNION, under the head of "Rapid Work," it is said, "Schnorr, with the aid of his assistants, completed in three months six fresco paintings, each twenty feet long." The authority is the "Kunst Blatt" (a very respectable one in some points of view. I wish I saw it regularly now). Now, what are these "assistants?" Some are accomplished artists, *i. e.*, men, it is true often young men, who design and execute their own works—there being parts allotted to them in harmony with the general design of the great master (Schnorr); the subject and character being given forth from him. But they are not usually employed on the "great frescos," but on the minor pieces and accessory detail. I know one of them who did—and did very creditably—20 or 30 feet of work in this way without any interference on the part of Schnorr, save an approval, a kind of "I have settled and do approve," &c. Others of the employees are men well skilled in the mechanical part of the painting (the paintings alluded to are *encaustic*, not *fresco*), and perfectly equal to carry out those parts of the work intrusted to them, especially as Schnorr supervises and touches up. The "manufacturing system" you smile at it, if properly managed through a properly educated class of men, is not a bad one—if my humble opinion (I admit grounded on small means of judging) be allowed to be offered. But in England I doubt of its adoption or success. Again, why remark on the "mus-

tachios?" This is frequently the only redeeming "feature."

Did not Raffaele use his pupils? did not Rubens, in fact, did not all the ancients? Do not many of the moderns with success, and without umbrage? Reynolds did to a great extent.

But I am now to tell you what I wish in my soul I need not. Schnorr's great paintings, especially those done latest, are, and bear on their faces signs of being, great manufacturing jobs! Hurried by his "contract" with the king—having undertaken what he must have known he could not creditably perform—he has produced *unconsidered, undigested, uncorrected* works, which many a German artist deprecates as erroneously looked upon as specimens of the "German school." The grouping is forced and often stale; the drawing bad; the execution careless; but perhaps in two or three years it will all peel off—*some have done so already*. I heard it a short time ago canvassed by some German artist, whether "Schnorr would ever recover style after having been engaged in this picture-making."

I am, &c., J.

## HILTON'S 'ST. PETER.'

SIR,—In your last number a sale of pictures was announced to take place in August, belonging to Mr. William Bishop, of Plymouth, a gentleman well known as a strenuous advocate and liberal purchaser of the works of British artists. This collection, among many distinguished works, contains, I observe, the celebrated picture of 'The Angel delivering Peter from Prison,' by Hilton. Every one familiar with the exhibitions of the Royal Academy must recollect this noble work, assuredly one of the finest ever produced by the lamented artist, and so fitted in effect and dimensions to adorn a great establishment that it cannot but excite surprise that it was not purchased for a church or public hall, instead of being allowed to find its way into a private collection. The proper destination of such a work, I should say, is the National Gallery. The specimen of Hilton contained there is certainly a very agreeable one, but it is too small, to admit of that full development of grand conception and executive power manifested in 'The Angel and St. Peter.' The picture is a fine example of genuine historic style, being equally free from the meagreness of the earlier schools and the careless exuberance of the latter; and at a time when the attention of our rising artists will, happily, be directed towards the performance of great historical works, it would form an invaluable object for their study and contemplation.

I am, Sir, your very obedient servant,

AN ARTIST.

[We perfectly agree with our correspondent, and earnestly hope so fine an opportunity of augmenting the National Gallery will not be lost.]

## PATRONAGE OF BRITISH ART.

SIR,—I beg to ask, whether you consider that the Art-Union of London is justified in purchasing for a prizeholder the work of Mr. Jacobi, which, it appears, they have purchased. For my own part, I think the Committee have acted not only improperly, but illegally, in having made this purchase. It is far from my wish to say or do anything that can prejudice this Institution, which, to my knowledge, has produced immense benefit; but I think it right we should have your opinion on this subject.

Your obliged and faithful servant,

AN ARTIST.

[We certainly cannot consider the Committee justified in having made this bargain. If it be not actually opposed to their laws, it is at least opposed to the spirit of them—to the very principle of their existence: "to advance the interests of British Art." We say nothing as to the merits of the picture, whether it is calculated to improve or deteriorate the public taste; we know that these glaring out-of-the-way whimsicalities have their admirers, and the "prizeholder" may really have been persuaded that he has actually gained a prize; but we have now a precedent for the importation of ship-loads of unvendable works of Art from Germany and France. We know full well that, for some reason or other, it was determined Mr. Jacobi's picture should not leave the walls of Suffolk-street unsold. A desperate attempt was made to sell it at Manchester: it failed there: but has been thrust upon some silly wight as of the actual value of £200—nay, 200 guineas! For it would appear that, although lucky Johnny Newcomb's prize was only 200 pounds, the artist, or his agent, would not bate a penny—200 guineas!]

## TRAFALGAR SQUARE.

THE works directed to be carried on under the inspection, and according to the plan submitted by Mr. Barry, are we believe, now fast approaching their completion. Unless they have been subjected to alterations, these may be considered as comprising in their main features the formation of a terrace on the north side in front of the Gallery, 165 feet long, and 32 wide, with a flight of steps at each end to the area below. This terrace is proposed to have also two large oblong pedestals for groups of sculpture, and circular ones for candelabra, at the foot of the flights of steps and the angles of the square towards Cockspur-street and

\* For interesting particulars of the old wall, see Stow's edition of Stow's "Survey," chap. ii., p. 7. Also Knight's "London," vol. i., p. 160.

the Strand. The wall and balustrade of the terrace will be 14 feet high. The north and south sides are to be enclosed by ornamental stone fronts; and the area of the square covered with asphaltum. By this means it is hoped to give (and "Barry told the flattering tale," an increased apparent height to the Gallery. How far however this will be realized, can be determined only by actual survey. The want of elevation in the National Gallery, the littleness of all the features, and the number of parts into which it is divided, are so many circumstances which stamp it with an insignificance that neither stilted nor decorative ornaments can entirely remove. You may make it less ugly, it can hardly be made great; never indeed was so fine a spot for architectural display, and obtained one at such great cost, so utterly thrown away. Architects, men of taste, sculptors, and the public, if not discriminative, at least discordant, generally, in opinion on such points, have condemned the Wilkins National Gallery with a wonderful uniformity of censure; and justly so: it will bear neither improvement nor criticism. Nor has the evil rested here; instead, we submit, of bounding the area so obtained by masses of buildings possessing great breadth of effect, exhibiting uniformity and design, one pile has been added to another, and stucco called in to foil the ugliness of stone. Let any one survey the scene. Towards the east arises a row of houses, the façade of which straggles towards heaven, with not one feature, except "Morley's Hotel," in gold letters, upon which the eye can rest with pleasure; and this is crowned by zinc displaying every variety of zinc tubes for the cure of smoky chimneys. On the west we have the Union Club and the College of Physicians; intended, doubtless, to convey the impression of one building. And how is this effected? The mass is divided into a vast surface of white and black; life and death, the very symbolism of the antagonist principle of the Club and the College. What indeed can bear, externally, more evident tokens of its employment and use than this latter edifice? Nothing living;—but the old lady, and the bird in the cage beneath the portico, was ever seen within its walls. The door is opened, it is said, by the shade of the Animated Skeleton, and the M.D.'s are attended by the ghosts of their departed Fellows. It is the Morgue of London, the *tabooed* corner of west-end civilization. It is essentially medical: the very draughts which sweep across its threshold are black. But are there no commissioners? Surely, if the Union flaunts like a bride in white, the College should not be allowed to turn its back upon its fair neighbour in a rusty suit of dingy black, like a sulky and disconsolate undertaker. Would not the street-effect be greater if the contrast were less? We are fond of change, but not so absolutely from cleanliness to dirt. It was the custom some short time since, to send out pills—we are not sure that it was an invention of Morison's—in boxes of black with white rims. Contra. This was singularly typical of the results consequent upon taking their contents, but was not the idea borrowed from this spot, the contrast hence suggested?

But the principal feature of the square, if not according to Euclid, at least according to Railton, is the column. The height of this will be 170 feet, instead of 203, as originally planned, being 22 feet lower than the spire of St. Martin's Church. Mr. Barry's opinion of the effect it would have upon the Gallery is now entirely borne out. Viewed from Whitehall, the stylobate conceals the entire centre extending to the columns in front of the gateways in breadth, and nearly the whole height of the podium; looking from the west side, indeed, from Whitehall, nothing can be less imposing than the broken niches of buildings that first meet the eye; to which no distance can lend enchantment, except the Irish one—the distance out of sight. Yet we do not condemn the Nelson Column for hiding the National Gallery: upon the contrary, we are grateful. A walking-stick, a scaffold-pole, or the respectable old lady who once sold fruit upon the same spot, would produce a similar effect. The elevation of the National Gallery would be diminished by a row of pins. But in what manner will the column be completed? Some objection has been raised to a possible donation of the surplus metal for the City monument to the Duke of Wellington, for the purpose of the Nelson memorial, on the ground that cannon taken at Waterloo should not decorate the column of the

Hero of Trafalgar. For ourselves, we are not so nice-minded. The object is a national one, the hero British, and if the metal be French, it is properly used upon a Nelson trophy. We are further to consider the necessity of the case. In what state are the funds. The sum subscribed in 1840 was, we believe, £18,000; the estimated expense for the entire completion of the column £28,000; to include the bas-reliefs, and the lions of granite at the base. There was then a considerable deficiency, which we know not whether the liberality of the public has made good. Surely it is a point of honour to raise a becoming tribute to Nelson; surely the position being the most favourable for any national work of Art, we ought at least to exert ourselves to save one from the wreck of taste around. And the Boccia light—is that still to be considered as a public exhibition; a monument of parochial or Woods and Forests authority? Is it to be improved, or indicted? As regards its top, we have no hesitation to state we consider it remarkably light—with respect to its base, extremely heavy; but is it to remain, is Trafalgar-square to have the benefit of its existence, as a foil for ever? If it be a public convenience, it should be made a public ornament. If neither, removed. No metropolis in Europe possesses finer opportunities for street decoration; yet there is not an open space, circus, square, or oval—made, purchased, or accidentally acquired—that is not instantly, we know no fitter word, churchwardened. A foreigner would conceive the English idea of a public monument to be invariably a lamp-post, or a Bridge-street obelisk; and whilst charity would teach him what he should forget, St. Paul's and the Abbey could afford him the best examples of what he should avoid.

We propose to continue our notices, not only of exteriors, but interiors; to direct attention to points of immediate interest, public works, and progressive improvements, and, whenever we can, of taste. Upon this last topic, we fear we shall have but little cause to apologize for intrusion.

Q.

#### THE INSTITUTE OF THE FINE ARTS.

WE may consider the Institute as formed. It enrolls, we understand, above 200 members; and it is not unlikely that number will be doubled during the present month. For ourselves, we feel compelled to speak of it with considerable caution—a caution not arising from disrespect; but because we are really unable to arrive at any positive conclusion from a knowledge of facts—other than those supplied by the prospectus that has been submitted to us, and which introduces us to no names except the solitary one of "James Fahey, Hon. Sec."

As, therefore, it is ushered before the world under no auspices calculated to secure attention, it follows as matter of course that it rests its hope of success merely on its own merits—the good it will produce to the artists, collectively and individually. Let us not be mistaken, however; we know many members of the council; and cannot hesitate to say that their association with the society must entirely remove all idea that anything but the best "intentions" exist. They are gentlemen—several of them at least—whose high characters and distinguished talents would confer honour upon any society.

But we question if STABILITY can be secured without the co-operation of individuals who are the acknowledged heads of the profession. Still much good may be done; some of the objects held in view may be obtained; and artists may be brought to think and act together for the advantage of each and all.

Under existing circumstances, when unquestionably we are furnished with some reasons why we should hesitate to give an opinion, we cannot do fairer—as regards the Institute and ourselves—than publish the whole of the "ADDRESS OF THE COUNCIL" and the "Summary of the Laws of the Institute."

#### ADDRESS OF THE COUNCIL.

"The grand object of the Institute of the Fine Arts is to unite, by intellectual and social means, the interests of artists, and to attempt to establish a free and liberal intercourse between the patrons, the lovers of Art, and its professors.

"Considering the circumstances in which the interests of Art are involved, the causes become ap-

parent by which they are affected, and a course is clearly indicated by which the progress and welfare, both of Art and artists, may be strengthened, sustained, and protected.

"In contemplating the nature and attributes of Art, in looking back upon its history and the circumstances under which it has progressed and declined, in viewing the present state of society, and in considering the station and condition of the artist, together with the advantages it is necessary he should possess for the successful exercise of his Art, it is fully apparent that many obstacles oppose his progress, which no attempts have been made to remove, and which it is conceived would yield to certain means, backed by honest endeavour and united effort.

"It will be the object of this society to study to define, to adopt, and to recommend these means.

"We observe, in looking to cause and effect, that the successful in Art are those principally who are most favoured by circumstances; and although we are fully aware that these cannot confer genius upon aspirants, no evidence is wanting to prove that they are capable of checking its operation, of defeating its object, and of effecting its utter destruction.

"If we look at the progress of Art, we shall see that, whilst it continued to struggle alone and unaided, it did nothing; after a while it attracted attention, excited an interest, and, presently, those who until then had looked with coldness and indifference upon its condition began to warm in its favour, to listen, to learn, to study, to enjoy, and at last to feel an affectionate regard for its productions and its interests; and some even who had no relish for its beauties still found themselves capable of sympathizing with those they saw struggling in its cause, and thus an alliance was formed, which became the groundwork of its establishment, and the guarantee of its prosperity and success.

"It would be out of place to discuss the mode in which this alliance, this union of forces, has been found operating; but made up, as it is, of mutual sympathies, the interchange of intelligences, and a species of intuition, it must, as a matter of course, have led to great and mutual advantages, and been productive of excellence in Art on the one hand, and of the establishment and refinement of taste on the other.

"It is greatly to undervalue patronage to regard it only as the source from whence the painter draws the means of existence. To know Art only through the medium of its productions, however important that knowledge may be, is still defective when compared with that acquirement which is only to be obtained by a free and liberal intercourse with its professors. Leonardo da Vinci, dying in the arms of Francis I., indicates something more than the cold relation of buyer and seller. If we refer to men who have stood forward in public observation and respect, who have been the benefactors of art and the arbiters of taste, we shall find them to have been such as did not disdain to become the allies of the artist,—to join in the spirit of his operations, to participate in his acquirements, to enter into his feelings and perceptions, to comprehend his motives, to learn his objects, and to know his means; to look with his perceptions, to feel with his sensations, and to think with his thoughts;—whoever first learnt to think and feel, in the mode of the painter, first exercised the faculty of taste.

"There is every reason to believe, that it is this alliance, in its various modifications and extent, the operation of which may be denominated the *mutual faculty*, which has lifted Art from its first lowly condition, and which has carried it to its greatest elevation, and which will, whenever more powerful influences meet and unite in friendly co-operation, be the means of advancing it to the highest point of excellence it is ever destined to attain."

#### SUMMARY OF THE LAWS OF THE INSTITUTE OF THE FINE ARTS.

"That it shall be formed to facilitate a general intercourse of the members of the profession and the friends of Art; to effect which, suitable premises shall be taken as soon as the funds of the Institute shall permit.

"That the Institute shall be essentially an independent and deliberative body, and shall not originate or connect itself with any Exhibition or School of Instruction in Art.

"That the subscription shall be one guinea annually, payable in advance.

"That all artists, by profession, shall be eligible as members.

"That men eminent in station and acquirement, in literature, science, or art, wherever resident, shall be eligible as honorary members.

"That the council be empowered, in special cases, to elect honorary members, free from the usual subscription.

"That a committee, consisting of twelve members, shall be appointed annually, whose business it shall be to correspond with artists and literary and scientific men, and lay the result of their communications before the council, at the quarterly meetings. Members, honorary members, or free honorary members, shall be equally eligible to be elected upon this committee.

"It is proposed to hold six general meetings annually, at which papers illustrative of the objects of the society will be read, and to which members, honorary members, free honorary members, and correspondents, are invited to contribute.

"It is also the intention of the society to publish, at convenient times, a journal of its transactions."



## VARIETIES.

**VISITORS TO THE CARTOONS.**—Amount received and number of visitors during the fortnight, when a charge of one shilling admission for each person was made:—

Number of persons (12 days) ..	18,290
Ditto to private view ..	666
Number of catalogues sold ..	7,676
Money received (including for catalogues) ..	£1108 8s.

Of this sum, one thousand pounds has been expended, in ten AWARDS of £100 each, to ten contributors of cartoons not entitled to prizes. The remainder of the receipts will be devoted to the payment of expenses—printing catalogues, &c. It is difficult to arrive at a correct estimate of the number of persons admitted on the “free days.”

**THE SECRETARY TO THE FINE ARTS COMMISSION.**—C. L. Eastlake, Esq., R.A.—has received from his Royal Highness Prince Albert a present of a diamond ring, of great value, in testimony of his high appreciation of Mr. Eastlake's services in forwarding the objects of the Commission. We rejoice to record an incident no less honourable to the illustrious originator of the commission than to the distinguished artist by whom it has been conducted to results which even already form a glory of the age and country. We understand that the autograph letter which accompanied the gift is such as to render that gift immeasurably more valuable in the estimation of the receiver. The public owe to Mr. Eastlake a debt which cannot be so soon discharged; it is one that may be paid by the satisfaction he will receive in having done more within a year to elevate his profession than any single individual has been able to achieve in half a century. To that profession he has rendered incalculable service—service tangible, solid, and substantial. We know that in Art and in Literature both, it has been said, and generally believed, that “benefits conferred” are too frequently taken by those who obtain them as “recompenses earned;” and that, consequently, for such benefits thanks are not only not required, but ought not to be paid. For our own parts we entertain no such opinion, and should heartily rejoice to see that artists and men of letters are not behind corn-law leaguers and cotton-printers, in their willingness to recognise a great and important benefit to individuals as well as to the mass.

**PUBLICATION OF THE CARTOONS.**—We perceive that Messrs. Longman have issued an announcement of their intention to publish engravings of the eleven prize cartoons, in outline, at a price of four guineas. The charge is far too high; a work of the kind at the cost of one guinea would certainly answer, but persons able and willing to give for it four times that sum are comparatively few, neither do we believe that the public are as yet sufficiently familiar with the apparently naked style of outline to be able to appreciate it. We hope, however, that our view may prove to be erroneous, and that the work will be largely successful. The enterprising publishers have acted towards the artists in a most liberal manner. We believe copies of the cartoons will be printed by one of the illustrated newspapers—a procedure which both the artists and Messrs. Longman should take steps to prevent.

**PAINTINGS FROM THE CARTOONS.**—Already instances have occurred to show the advantages that may arise out of the cartoon exhibition. Mr. Stephanoff has received a commission to paint a picture of the subject of his cartoon at the price of 200 guineas. We believe other cases of the kind have occurred.

**THE QUEEN'S SUMMER-HOUSE** in Buckingham-gardens is nearly completed, and the

frescoes produced by Maclise, Ross, Uwins, Stanfield, and Landseer, to whom her Majesty and the Prince intrusted the adornment of this enviable spot, are spoken of by the chosen few who have been fortunate enough to see them as “being more than successful.” The subject chosen was *Comus*,\* and the illustrations are, though of a small size, full of subject and interest. It is said that Landseer completed his between sunrise and sunset, Mr. Eastlake's is still untouched: he has been so occupied with the Commission that he has not had leisure, we have heard, to do more than sketch his subject. To point the moral of the tale is his privilege, and it is of all, the portion which he is best calculated to illustrate. Her Majesty and the Prince have taken the greatest possible interest in the progress of the adornment, visiting it themselves repeatedly, without state or ceremony. We hope the example they have shown in appropriating this branch of Art to such a purpose will be followed by those of our nobility whose princely fortunes enable them to joy in the pure and high Art which such men can present to them.

**PRINCE ALBERT** has received as a present twelve statues in metal, representing the emperors of the house of Bavaria, executed by Schwanthaler, of colossal size, in the throne-room at Munich. In order that such artists as might be anxious to compete for the execution of sculpture in the House of Lords should see in what way Schwanthaler had treated similar subjects, he sent them to Gwydir House for their inspection. It was kindly and considerately done. We have reason to rejoice indeed that the Prince feels so personally interested in the advancement and prosperity of British Art.

**FRESCO.**—We apprehend we have greatly exaggerated the difficulty of dealing with the (to us) new material, and believe that much less practice than we imagined will make us perfect in the *mechanique* of the art. A letter, signed “A Traveller,” has been addressed to the *Spectator*, from which we extract the following important passage:—

“‘Fresco’ has a grand sound in the ears of men ignorant of the practice of Art. They know the ‘Stanze of the Vatican’ were painted in fresco by Raffaele, and the ‘Capella Sistina’ by Michael Angelo; and because this mode of working has not been much practised in England, they think it confers critical consequence to assert that English artists cannot do it. Not so, however, says the most experienced fresco-painter of the age. I happened to be at Sir Robert Peel's when the Director Cornelius, on his last visit to England, was courted to give his opinion on the subject; and from long personal acquaintance I know Cornelius to be an honest man and no flatterer. He said, English artists seemed to him to be especially qualified to become excellent fresco-painters: the harmonious arrangement of colour, and the boldness of execution for which they are remarkable, would add a new charm to the Art in their hands. When deficient drawing was suggested as an impediment, he said, the necessity of preparing elaborate cartoons would compel a mode of study that had never yet been called for in England; and it was not just to presume the talent could not be found till the call were made. In the case of decorating the Houses of Parliament, he recommended the immediate arrangement of subjects, and setting about the designs, though the walls might not be ready to receive painting for some years.”

**THE COLLECTION OF R. VERNON, Esq.** (50, PALL MALL).—This collection may be seen, any Monday or Thursday, between the hours of two and four, by tickets, which may be obtained of the President of the Royal Academy, Messrs. Jones, E. Landseer, Chalon, Eastlake, Etty, Leslie, and Stanfield; to ourselves, also, the valuable privilege has been extended of introducing persons who, we have reason to know, will appreciate the rarest treat the Arts can supply in this kingdom. If the reader will refer to the ART-UNION, No. 2, he will find some account of the collection. Since then, however, it has been

completely renovated. Every picture that approached inferiority, or, rather, which seemed not so good as the artist might produce, has been removed, and its place occupied by the best work of the master; every work (without one exception, save in cases of artists who were dead before Mr. Vernon began to form it) having been procured direct from the easel, and not by the intervention of a dealer. It is not enough to say, therefore, that the collection is first-rate; it is as perfect, at all events, as the combined efforts of British artists could make it. To attempt any description of the assembled works is at present out of the question: merely to name them would occupy several columns. We may do so, however, when we have greater command of space. It is enough to say that here will be found, at least, one example of every British artist of admitted genius—that example being, in nearly every instance, the best work his pencil has produced. Here a right notion may be formed of the capabilities of British Art; and to this glorious gallery every foreigner should be especially directed. We have sent several to examine it, and found them departing for the Continent with a very different estimate of our powers than that with which they would have departed if they had seen only our public exhibitions. The collection has, of course, cost an immense sum—a sum that would sound more like a nation's expenditure (abroad!) than the expenditure of a private gentleman out of a private fortune. All honour to so veritable a patron—so true a patriot! and this done—without the blast of a single trumpet—with as much unpretending modesty as genuine liberality. Be it remembered that there is not a single work in the gallery that has not been produced by a British artist, painter, or sculptor.

**BELL'S STATUE OF DOROTHEA.**—The marble statue of ‘Dorothea,’ the work of Mr. J. Bell, has been purchased by the Marquis of Lansdowne: another instance of the enlightened and judicious patronage of the most noble peer. We rejoice that this graceful and beautiful production of a most accomplished mind should have reached a destination worthy of it, for the collection at Bowood, although not extensive, is perhaps the most perfect in Great Britain.

**BRITISH MUSEUM.**—The number of visits paid by artists and students during the past year to the galleries of sculpture in the British Museum has been 5627, and the number of visitors to the print-room 8781. This, although an increase, is small, considering the immense advantages supplied by the various collections. Artists are not generally aware that the means of procuring access to these advantages are easy. Any young gentleman, whose respectability is known, making an application, and explaining his object, to either of the trustees—or obtaining, as he may easily do, a personal introduction to the proper officers—will be at once admitted.

**BRITISH INSTITUTION CATALOGUES.**—We are bound to utter some complaint concerning the price of the British Institution catalogue of the works of deceased masters. It contains just seven printed pages, in large type, with “meadows of margin,” for which the directors permit the sum of one shilling to be asked and taken—one penny being in reality above the true value, in proportion to the cost. We are sure that it is only necessary to draw attention to this fact to procure a just and necessary change.

**THE WELLINGTON AND NELSON MONUMENTS.**—A mass of gun metal remaining at the disposal of the committee of the City Wellington Statue, its appropriation has been sought by the committees respectively of the Nelson Column and the West-end Wellington Testimonial. By the latter it is urged that, for a monument to the Duke of Wellington, the material best suited is

\* Mr. Macready's gorgeous *Masque of Comus* had been laid aside at Drury Lane; but when he heard that her Majesty had issued her command for the purpose we have named, with his usual liberality, he invited the artists to the House, and repeated the *Masque* for their particular enjoyment and advantage.

\* Since Mr. Vernon announced his intention to open his gallery, it has been visited by his Royal Highness Prince Albert and suite, the Duke and Duchess of Sutherland, Lord Francis Egerton, and a large number of noble connoisseurs.

\* One of the attendants in Westminster Hall having counted the visitors for a certain time on one of the gratis days, reckoned that there could not have been less than 20,000 persons in the whole day.

assuredly the gun metal captured in his campaigns; on the other hand, it is claimed by the committee of the Nelson Column, on the score of poverty. A meeting has taken place at the Mansion-house for the determination of the claims; but the matter is yet undecided. In such disputes sculptors and artists cannot themselves interfere; although, generally, they suffer from the evil impressions which get abroad in consequence of such contentions. We cannot blame a committee-man for the entertainment of a decent anxiety for the discharge of his trust, but assuredly all reckless and "thick and thin" exertion of patronage is most disgusting. This we conceive to be entirely an affair of the Government: there is surely old gun metal enough for both purposes; and it is to be lamented that for such purposes it should be withheld.

**VANDALISM IN MUNICH.**—It appears that "during the night of Sunday, the 2nd ult., the frescoes which decorated the arcades of the royal residence at Munich were so injured by some pointed instrument as to be now wholly undistinguishable." When, some years ago, the taste and liberality of the King of Bavaria commissioned and encouraged the execution of these works of Art—which, although of secondary excellence, were yet of importance, as tending to nourish and improve the educated sensibilities of the people—it was a debated question whether the public should be admitted, and if admitted, whether they should not be so under the surveillance of sentinels. The point was finally decided by the King in a memorable expression—"No sentinels: there shall be nothing between my people and their intellectual enjoyment of the BEAUTIFUL." Nor was there; neither were the King's hopes defeated: for months the people were admitted—and "See," said one of the artists who had decorated the walls, "there is not a speck upon the frescoes;" and years have since only added to the security of months. The present injury is supposed to be a personal act of spite, and is as much denounced as such an act can be; but it is yet to be determined whether, although the injury be national, the agent is one of the lower classes of the people.

**SANGIOVANNI.**—We visited the studio of Sangiovanni (23, Nassau-street, Middlesex Hospital), the other day, and were much pleased with his varied single figures and groups. He wishes it to be known that he gives lessons in his exquisite art to those who desire to study it either professionally or for their own amusement; and, as in his peculiar branch of art he is unrivalled, those who desire to cultivate what may be called *miniature modelling*, would do well to receive his instructions. We described some time ago the studio of this excellent artist, an Italian gentleman, who in his adversity lives by that which was the amusement of his prosperity.

**RAFFAELLE.**—We have seen at Messrs. Colnaghi's, Pall-Mall East, two drawings, which all reasonable evidence declares to be by Raffaele; the one is 'David slaying Goliath,' the other a 'Madonna and Child,' which the present proprietor hopes to be able to trace to the original possessors, the Ceccomani of Perugia. Both drawings have suffered neglect and ill treatment, and from their tattered condition must have been extremely difficult of restoration. The original picture for which this sketch is supposed to have been made is now in the possession of Samuel Rogers, Esq. Passavant, referring to that picture in his life of Raffaele, says, "it is undoubtedly by Raffaele, and came from the Orleans Gallery to Mr. Rogers' collection." The composition is extremely beautiful, and sufficiently Raffaelesque in character; the lower parts of the figures are indistinct, but the heads are perfect. The drawing is executed freely in chalk and charcoal, on paper prepared with distemper. The cartoon of 'David slaying Goliath' is small,

composed of many figures, and accords with the painting in the Vatican.

**HOGARTH.**—There is at Mr. Gwennap's, in Tichborne-street, a small collection of pictures by Hogarth, including particularly those painted by him for Vauxhall. Such was the condition of these pictures that they were sold at the late auction for four and five pounds each, and it was a matter of doubt whether they were worth the expense of cleaning. They were exposed to the free action of the atmosphere, and everywhere bore marks of the sandwich knife, which had been unhesitatingly thrust into them, under perhaps the inspiration of arrack punch; nor was this all—on occasions of the annual decorations they had received coats of varnish, until at length the painting left by Hogarth had entirely disappeared. One of the subjects is 'Night,' and, as usual, a satire: the scene is Charing-cross; the life—the passengers of the Salisbury coach, and other figures; and the season May, the 29th, celebrated in those days by illumination; a bonfire is blazing in the street, which has alarmed the horses, and upset the coach; and a gentleman, who has been spending the evening at "The Rummer," a then celebrated tavern, is returning home under the escort of one of the waiters, who carries a lantern and his sword, which he is himself unfit to be intrusted with. Another picture is 'Evening'; the scene is near Sadler's Wells; and the figures are a wealthy but hen-pecked tradesman and his wife, who are taking a stroll with their family near the "Sir Hugh Myddelton," a public-house still on the spot. In addition to these there are many other works by Hogarth, portraits and smaller pictures, of very great beauty. 'Night' is the property of Mr. Parkes, by whom it was purchased for £200.

**THE ART-UNION PRIZES.**—We have reason to believe—and but that the proof is not of such a nature as to be produced, we should say we *know*—that several disgraceful "bargains" have been made relative to prizes allotted by the Art-Union, persons having openly sold their right for from 20 to 40 per cent. less than the fixed sum—and sold them in some instances in public exhibition-rooms. This is a disgusting procedure, one which may do incalculable mischief to the profession, to the character of artists, to the Art-Union Society, and to the cause of Art. Of course the Art-Union Committee do all in their power to prevent the occurrence of so monstrous an evil; and we trust, whenever they have reasonable ground for suspicion, they make the inquiries they are bound to make—positively refusing to pay the money if any dishonourable traffic shall be detected; but public exposure will be the only safeguard, and this we shall certainly make in cases where proofs are conclusive. If any artist lend himself to this disgraceful mode of selling a picture, we hope that steps will be taken to prevent a prizeholder from in future selecting another of his works. According to the principle of Art-Unions, a pitiful cheese-scraper may obtain a prize, and may be shabby enough to hawk it about from one exhibition-room to another, openly proclaiming, "I don't want a picture, but I'll give my £80 prize for £30." This cannot be prevented; but if any artist were to take such a fellow at his word, give him the £60, and then go to the Art-Union (by deputy, that is to say), and buy his own picture for the sum of £80, thus making £20 by the transaction, we should know what term to apply to the bargain and the bargainer.

**ANCIENT FURNITURE.**—We have seen, at Messrs. Pratt's, in New Bond-street, some valuable specimens of Florentine mosaic, especially a cabinet, inlaid and otherwise ornamented in a manner extremely rich and curious. The designs are birds, groups of flowers, &c., disposed with much taste, as to colour and general arrangement. The completion of such a work must have occupied a series of years. Specimens of this mosaic are to be seen in the Palazzo Vecchio, at

Florence, which have been fourteen years in progress, from first to last. In the same collection are also many beautiful pieces of *marqueterie*, Louis Quatorze furniture, armour, &c. &c.

**TRACING PAPER.**—We have received a small portion of tracing paper, sent us by the manufacturer at 233, Strand. We have no hesitation in pronouncing it the best we have hitherto met with, as being perfectly transparent, and retaining, without any diminution of distinctness, the slightest or broadest ink line. The value of these qualities in tracing paper is sufficiently known to artists, especially those who travel, who frequently have only time enough to add to their memoranda a tracing, instead of a more finished sketch.

**CRETA LEVIS.**—We have inspected an invention of Messrs. Wolff and Son, of Church-street, Spitalfields. CRETA LEVIS are permanent coloured crayons of nearly every hue and tint, differing essentially from those in general use, inasmuch as they do not cast off, and are clearer than chalk, retaining at the same time much softness and delicacy. We think they would be found useful to the sketcher, as they are portable, not easily injured, and can be used upon white or tinted paper. We can recommend them especially to ladies, as we have seldom seen more charming specimens of flower-drawing than those produced by the CRETA LEVIS: the blue, generally so coarse in chalk, was singularly clear, and many of the landscapes and heads submitted for our inspection proved that Mr. Wolff has made a valuable discovery.

#### LIST OF PICTURES, &c., SELECTED BY PRIZE-HOLDERS IN THE ART-UNION OF LONDON, SINCE JULY 1, 1843.

[The Title of Picture, Artist's Name, and Price.]

##### From the Royal Academy.

J. Kent, 80*l.*; Torre del'Annunziata, G. E. Herring, 60*l.*  
T. Lyons, 30*l.*; Interior of the Cathedral, Pisa, S. A. Hart, R.A., 30*l.*  
J. Hudson, 25*l.*; Crossing the Brook, T. Mogford, 25*l.*

##### From the British Institution.

—Wilkins, 50*l.*; The Old Oak Tree, G. E. Herring, 60*l.*  
W. T. Egerton, 40*l.*; The Highland Foul, R. R. Allan, 40*l.*  
J. Dowling, 30*l.*; Sunset, Mrs. J. B. Pratt, 31*l.* 10*s.*  
J. Price, 20*l.*; The Farewell, T. Clater, 20*l.*  
G. Russell, 15*l.*; Barnard Castle, Durham, W. Fowler, 15*l.*  
W. Brookes, 10*l.*; Sunday Morning, C. Martin, 10*l.*

##### From the Society of British Artists.

D. Willis, 40*l.*; Broadridge Vale, Devon, J. W. Allen, 40*l.*  
Z. A. Jessel, 25*l.*; Rouen Cathedral, E. Hassell, 35*l.*  
E. Parritt, 25*l.*; Reminiscences of Bygone Days, H. J. Pidding, 35*l.*  
G. Waldron, 25*l.*; Peasantry of the Kingdom of Naples, A. W. Elmore, 40*l.*  
F. G. White, 25*l.*; Interior—North Wales, C. Baxter, 25*l.*  
H. Wood, 25*l.*; A Comical Question, H. J. Pidding, 30*l.*  
Hobart Town, 20*l.*; The Cotter's Saturday Night, J. Stewart, 20*l.*  
T. M. Weddall, 10*l.*; On the Coast of Dieppe, H. Lancaster, 15*l.*

##### From the New Society of Painters in Water Colours.

W. Rothery, 25*l.*; Water-mill at Ambleside, T. M. Richardson, 25*l.*  
B. D. Colvin, 15*l.*; The Orphans, F. W. Topham, 15*l.*  
J. E. Cook, 15*l.*; The Pet of the Camp, A. H. Taylor, 42*l.*  
G. Magnay, 15*l.*; Rustic Bridge, near Ilkley, F. W. Topham, 15*l.*  
C. J. Moore, 15*l.*; Boulogne Shrimpers, J. J. Jenkins, 15*l.*  
C. Mozley, 15*l.*; Fresh Breeze, off Erith, E. Duncan, 15*l.* 15*s.*  
W. Broadbent, 10*l.*; Scene from "Tristram Shandy," J. Absolon, 10*l.*

##### ERRORS IN THE LIST PUBLISHED LAST MONTH.

Rev. J. Stratton, 10*l.*—For 'The Poet,' by W. Hunt, 8*l.* 8*s.*, read 'A Cottage Interior,' by W. Hunt, 15*l.* 15*s.*  
Miss Heath, 50*l.*—For 'Mecenas's Villa,' by W. Havell, 52*l.* 10*s.*, read 'Bern Castle, on the Moselle,' by C. Deane, 42*l.*

\* This work was originally priced at a much larger sum; but in consideration of its selection as the picture to be sent to Hobart Town, the artist has consented to accept for it the amount of the prize.



## REVIEWS.

ARTS, ANTIQUITIES, AND CHRONOLOGY OF ANCIENT EGYPT. By GEORGE H. WATHEN, Architect. 8vo., with 12 Plates, and Woodcuts. London: LONGMANS, 1843.

Very possibly the long dissertation on the chronology of Ancient Egypt, and other matters therewith connected, may chiefly recommend this volume to many; or it would, perhaps, be far nearer the mark to say, to the few whose studies have qualified them to appreciate and take interest in it. Yet all we shall say of it is, that it looks awfully learned and profound, and shall therefore confine ourselves to those portions of his book where we can follow Mr. Wathen as an architect and antiquary; nor shall we do so without pleasure, as far as he speaks from his own observations and impressions, though we could wish that he had not been quite so desultory in manner, and had also entered more at length into those matters which he has touched upon with most *con amore*.

Until about the beginning of the present century, the study of Egyptian architecture was hardly even so much as dreamed of by professional men. It was known that there were pyramids, obelisks, and sphinxes—the first of which might be applied to an area of six feet square on a grass-plot; the second serve as models for pumps and lamp-posts; and the third do well enough to stick up on the piers of gates,—after a fashion too that might have puzzled a second *Edipus*. As to Egyptian architecture in general and its columnar style, nothing was understood even by those who had some occasion to make themselves acquainted with it. The “learned Poussin” himself has committed, if not scandalous, rather ludicrous errors of costume, making Pharaoh the tenant, not of an Egyptian apartment, but an Italian *sala* in the Palladian style. In fact, Egyptian columns were, as far as known, if at all, to the “Five Order School,” only so many Egyptian monsters—things without either shape or proportion, and which, as they were unfit for copying, were not worth studying; and to confess the truth, Egypt is rather the land for antiquarian than architectural travellers, for the last must pay for their curiosity by the despair they bring away with them of ever feeling again in the same degree the intensely sublime in architecture. Can we petty mortals attempt even to ape, much less to imitate, the stupendous structures, in comparison with which Windsor is a mere mushroom thing of lath and plaster, and the Thames Tunnel merely a “little bit of a bore”?

It is true, Dr. Macculloch once endeavoured to convince us, by a very ingenious paper in the “Westminster Review,” that the Egyptian style was perfectly well adapted for many purposes at the present day; and we heard not very long ago, that a building was about to be erected at Leeds or in its neighbourhood, which was to be a specimen of veritable Egyptian, even to the extent of showing the effect of its mural sculpture and polychromic decoration, for which an architect had been applied to who had been in that country and studied its monuments; but we have not since been able to ascertain anything further respecting it. There is, indeed, one circumstance which seems altogether against the adoption of such a style in this country, which is, that it is expressly adapted to one where rain never falls; while here it does sometimes rain, not, perhaps, many times in a year, and for good reason, since it falls for a month or six weeks together;—but this is mere wayward idling, and we deserve to be called to order for it.

In itself, however, it is not altogether idle to consider how far not only the mere forms can be applied, but the character of the style itself be, we will not say fully, but sufficiently well kept up. Now one thing that almost interdicts its application among us, except in a few peculiar cases, is, that it does not admit of windows, at least only occasionally, and as mere loopholes or very narrow apertures. Both climate and religion favoured such a mode of building, the one requiring the exclusion of sun, and the other demanding gloom, and refusing more light than merely darkness visible. Nevertheless, open-armed, if not equally open-handed, America, which gives a ready welcome to all comers, has welcomed Egyptian architecture; and, if we may trust to the re-

port which has been made by one who was educated to the profession, “the Hall of Justice, in Franklin-street, New York, is a model of an Egyptian temple on such a grand scale, as to be in degree only inferior in effect to its magnificent prototypes at Dendyra and Thebes;” but we read with doubt, because he goes on to speak of very lofty windows, in design probably not unlike those in our own Piccadilly Egyptian.

Let us now turn to Mr. Wathen’s account of some less equivocal specimen:—

“Next to the pyramids, the most wonderful relic of Egyptian art is undoubtedly the great hall of the temple of Karnak. From the inscriptions we learn that it was founded by Menephtah-Osiri I., father of the great Ramses, who was on the throne about the middle of the fifteenth century B.C. Its superficial area—341 feet by 164—is sufficiently spacious for a quadrangle. Majestic in ruin, what must it have been when perfect! The massive stone roof is supported by a phalanx of 131 giant columns, arranged in sixteen rows. Most of these are 9 feet in diameter, and nearly 43 feet high; but those of the central avenue are not less than 11 feet 6 inches in diameter, and 72 feet high; and the diameter of their capitals at their widest spread is 22 feet. The walls, columns, architraves, ceilings—every surface exposed to the eye is overspread with intaglio sculptures—gods, heroes, and hieroglyphics painted in once vivid colours. It is easy to detail the dimensions of this building, but no description can convey an idea of its sublime effect. What massive grandeur in its vistas of enormous columns! What scenic effects in the gradations of the chiaro-scuro, and the gleamings of accidental lights athwart the aisles! As you move on new combinations unfold themselves every moment. Wherever the idea wanders it is filled with picture—rank behind rank, vista beyond vista.”

“All the resources of Egyptian architecture are here displayed in perfection: its enormous masses, its long, close files of columns, its deep seclusions, and its rich pervading sculptural decoration. Burke could not have wished for a happier illustration of that part of his theory which refers the sublime in architecture to succession and massiveness.”

This is well remarked, and no less happily expressed, with a good deal of poetical glow, and perhaps some play of imagination also, for Mr. Wathen seems to restore the edifice to its pristine condition, whereas his view of it shows it to be roofless; hardly, therefore, could he have witnessed in its present condition those peculiar effects which he attributes to it. Still his remarks are written in a true artistical spirit, and show him to possess a keen appreciation of qualities and circumstances that are usually not so carefully attended to and noted by those of his profession as they deserve to be. Well worth quoting, too, is what he says on the subject of *polychromy*, or coloured architecture, when speaking of another temple-palace, viz., that at Medinet Haboo (Medinet Abou):—

“The quadrangle now presents one of the best examples of the beauty of the Egyptian system of intaglio decoration. Bas-relief laid over a whole building would be insufferable, but these intaglios spread an equable tone of enrichment without breaking the outline, overloading the surface, or impairing the general repose.”

“All the mural sculptures and hieroglyphics are painted in vivid colours, chiefly reds and blues; the ceilings a deep azure, studded with stars. Skillfully distributed and balanced, all combine into one harmonious effect, striking and gorgeous, yet wholly free from meretricious glitter. I think the staunchest enemy to the introduction of colour in architecture would return from a visit to the palace of Ramses III. a complete convert to polychromy.”

“The use of rich colours in architectural embellishment has, in truth, all the sanction that the highest authority, the practice of all ages, and the analogies of nature can give it. Colour was commonly employed by the nations among whom the arts arose and received their earliest culture. It was adopted by the Greeks, gifted as they were with an intuition of the beautiful probably never equalled; it was in repute at Rome in the Augustan period; it maintained itself during the middle ages, and was employed, internally at least, by the great revivers of the arts in Italy.”

Still, powerful as the effect of Egyptian polychromy may be, it admits of question how far the impression made by it arises from the intrinsic merit of such decoration, and how far from accidental circumstances. In such cases the emotions excited in the spectator are likely to be of a very mixed kind; and both wonder and the satisfaction of actually beholding such extraordinary monuments of primeval Art may have a very great share in forming a judgment of their æsthetic effect. Although tolerably free from prejudices on the subject, we must confess that we greatly suspect the taste displayed in the Egyptian system of polychromy and mural intaglio sculpture. “Vivid colours,” prevailing throughout, do not seem the

most suitable for the purpose, but, on the contrary, likely to render the uncouthness of design in the figures all the more glaring. Possibly, however, this very uncouthness may contribute in some degree to the general satisfaction felt at viewing the monuments themselves, as being strikingly characteristic of a style so remote from those we are at all accustomed to.

As to the Greek system of polychromy, that appears to have been very different from the Egyptian, though hardly less at variance with our ideas of architectural simplicity and correct taste. What is known respecting it, however, is little more than conjectural, merely sufficient to assure us that it was actually practised, or hardly that, for there are many who still refuse to believe that the instances brought forward as proofs really amount to such; and it must be admitted that there is one circumstance which favours scepticism, it being at least singular that all traces of colour should have nearly disappeared from Grecian buildings, which are comparatively works of quite modern date, while, as we are assured, in many Egyptian ones the colours remain nearly, if not quite, as perfect as at first.

The revival of external polychromy is, in this country, almost out of the question, on account of our climate and atmosphere; but our architects have also been shy of endeavouring to ascertain its effect. In order to do that, something more is requisite than a few fragmentary specimens of Doric and Ionic entablatures, &c., coloured after ancient authorities, as are those in Mauch’s “*Griechische Bau-ordnungen*,” and the “*Transactions of the Institute of British Architects*.” Such representations amount to no more than bits of pattern, from which it is scarcely possible to judge of the actual and total effect: for which purpose the specimens require to be shown in relief; that is, not as details drawn and coloured upon paper, but in solid models of entire buildings so restored, and those upon a larger scale than usual. If it be not worth while to make an experiment of the kind in a building erected expressly as a model—like Klenze’s Ionic temple at Munich—it surely would be so to have some models of the kind here recommended. We might, too, have something which, though upon miniature scale, would serve to convey a tolerable idea of the character and decoration of Egyptian architecture. For instance, one of the rooms of Egyptian antiquities in the British Museum might be so fitted up.

We have now wandered far from Mr. Wathen and his book—at any rate so many will think—nor have we left ourselves room to add much to what we have said concerning them, and must therefore pass over some other matters which we had intended to notice. One thing which we regret that Mr. Wathen has not given us, more especially as we think he would have done it well and interestingly, is a systematic and synoptical view of Egyptian architecture and its several styles, elucidated by more numerous specimens of columns and other details; because at present information of that kind can be gathered only piecemeal from the descriptions of the monuments he notices. Additional examples of columns we certainly desiderate, and also the author’s opinions as to the relative merits of the different classes of them, which, though all partaking of one universal character, vary considerably when compared with each other. That he will yet do so in some other publication is more than we dare look for, because the profession are not likely to call for any such work.

Practical men are, we are sorry to say, seldom more than practical men: for such sort of trash as mere pattern books of “original designs” for modern churches and chapels, villas, parsonage houses, &c. &c., there appears to be a wonderful demand among the *Pecksniffs* of the day, who lay their account to stealing ideas from things that have not a single idea worth borrowing; but as for their studying Egyptian architecture, or, indeed, any architecture, for the mere sake of studying it, that is quite out of the question. Stonehenge and Karnak must be to them pretty much in exactly the same style.

TWELVE VIEWS IN CORSICA. Drawn, etched and published, by W. COWEN.

Napoleon is of course not forgotten here. We have consequently in the first view the room in which he was born: it is a plain apartment, *parqueté* with simple octagonal pieces of oak or

walnut-tree, large, and very sparsely furnished. Nothing can exceed the simplicity of the exterior of the house, the front of which is a plane, unbroken by any projecting ornament, and pierced with windows of the most ordinary kind. Then comes the Gulf and City of Ajaccio, of which the artist has chosen a most favourable point of view. Corsica is not in the beaten path of our painters: it boasts no cities that have nurtured the infancy of art; but in landscape scenery, especially of a wild character, it yields to no country in Europe. After Ajaccio we have Bastia, which, viewed from the sea, is one of the most beautiful and picturesque ports, on a small scale, on the shores of the Mediterranean—and who that has visited it, and sojourned there, will ever forget its wild myrtles—its lemon and orange groves; and, above all, its quails, tunny-fish, and anchovies, *alla Ghirlan-daio*—to say nothing of a sun that shines there seven days in the week? Bastia as here represented is very like the place: the port is formed by a little bay, with the assistance of a pier on the side most exposed to the sea; the houses rise from the water's edge, and the heights on the left are crowned by the citadel.

These views are on quarto paper, and although called etchings are finished in a manner nearly approaching engraving. The work possesses very high interest, and is a contribution of rare value to the history of the age.

**A LETTER ON THE APPROPRIATE DISPOSAL OF MONUMENTAL SCULPTURE.** By RICHARD WESTMACOTT, F.R.S., A.R.A.

This letter is addressed to the Rev. H. H. Milman, M.A., Prebendary of Westminster, &c., and points attention to the arrangement and character of the monuments in Westminster Abbey—the want of order among which is a matter of complaint to every person of taste and discernment by whom they are visited. Some changes are now, however, contemplated with respect to the sites of these monuments; and space for others hereafter to be erected is to be considered. The author of this *brochure* puts forth his views at this time, as there is a disposition to promote Art beyond what has ever before existed in this country—and, especially, seeing the increasing attention paid to ecclesiastical architecture and decoration; and so heartily do we concur in what he has expressed, as to regret that he has not treated the subject at greater length.

There are churches in which have been erected sepulchral monuments of a more magnificent description than any in Westminster Abbey; but there are none containing an assemblage of monuments erected to the memory of so many persons of exalted genius and sterling worth.

Any attempt at a critical consideration of the later monuments would be idle here, but this, it is to be hoped, will be cared for—that for the future only works fitted in their design for sepulchral monuments shall be permitted to be erected. We are fully aware of all the difficulties attending the realisation of such a *desideratum*, but, great even as they are, they are by no means insurmountable. There are, it is remarked, two classes of monumental design—"one of a personal and commemorative character, and having reference to worldly honour and achievements, and therefore illustrating the importance of the individual; the other intended to be simple records of the dead: they remind us, not of the glory and honours of a transitory life, and of this world, but of that change to which all are doomed." And the author points out the error of associating these two classes of monumental sculpture. How appropriate soever are the earlier monuments of kings and warriors, it would not be desirable, in the present state of Art, to return to this style, although the early simplicity is unquestionably preferable to the absurd and extravagant mythological compositions of modern times; but, as there is a style of elegiac poetry, there is also a style of monumental Art fitted at once to commemorate departed greatness and exercise our improved taste in sculpture.

Mr. Westmacott thus briefly states his views:—

"It does not become me to presume to lay down any rules for the treatment of monumental sculpture; but I am desirous to answer some objections that have been offered to returning to the more simple style of design. It has been said that if this should become general all monuments would be alike; that they would be tame copies of each other; that there would be no room for

the display of skill, or the exercise of imagination; and finally, that monumental art would be so mechanical that it would cease to have any effect on the spectator. But it must not be supposed that, in carrying out the principle of simplicity and singleness of feeling in monuments of this class, sculptors would necessarily be limited to one type. It is not necessary to recur to the monuments of the thirteenth and fourteenth century, as the models that are to be implicitly followed. It is quite natural that, when sculpture was first used in monuments and art in its infancy, the most simple forms should have been adopted; and these were shown in the effigy of the person commemorated lying on his tomb. This, therefore, was the type generally employed, and it continued to be used, prescriptively as it were, for a long period. But the unqualified adoption of these primitive forms need not be insisted on as the only means to give modern sculpture an equally expressive character. An artist, without losing sight of the principle, may still introduce a sufficient variety of action to save himself from the charge of a dull monotonous uniformity. Statues of all classes—of the king, the judge, the philosopher, the soldier, or the senator—of simple design, and in attitudes of meditation, offer ample opportunity for the display of all the higher attributes of art, whether of expression or form; and when to these are added appropriate illustrations in rilievo or in figures, it is going too far to say that church sculpture, so to call it, does not give the artist room to exercise his imagination, and to show his skill. It might be interesting to trace the origin and growth of the mixed or pseudo-classical taste, and to attempt to account for the abandonment of the devotional or religious feeling which characterises all the earlier specimens of monumental design; but the inquiry does not necessarily bear upon the purpose I have particularly in view, and its consideration would carry me far beyond the limits to which I desire to confine myself in this letter.

"The most obvious mode of effecting these objects would be to establish distinct receptacles for monuments so distinct in character as those last referred to, and what may be termed sepulchral monuments: to appropriate some public building, or apartments in such building, exclusively for heroic commemoration, and to let it be generally understood that no works but such as have a distinctive ecclesiastical character in their mode of treatment are to be placed in edifices used for religious purposes. It is clear that any general rule established on this principle can only be made to apply to the future; but it may not be altogether beyond our means to effect some beneficial changes in the disposition of existing works, and it is to this subject that I would now earnestly invite your attention. Taking the projected changes as the groundwork for a more extended operation, I should propose to carry the partially new arrangement of the monuments much further than at present may be intended, and suggest that an entirely new *locale* may be used for those statues which are either placed where they cannot be seen, or inconveniently, or improperly, occupy situations in the body of the Abbey, or in its chapels. The fact of these works having already been received into a sacred edifice might seem to form an objection to their being removed; and it may be urged that, whatever regulations may be made with regard to admitting works in future, respect should be shown to these 'older tenants of the soil.'"

"I would observe, too, that the question is not one of destruction nor rejection, but simply of change of situation. It must be remembered that very few of the monuments in the Abbey are immediately over, or, indeed, very near, the remains of those in whose memory they have been erected: nay, it is perfectly well known that the subjects of many of them—as Shakespeare for instance—are not even interred in the church. Making, then, every allowance for these objections, and admitting that they rest on grounds deserving respect and consideration, I still venture to think they are not insuperable. The change of situation within the Abbey is, as I have observed, already contemplated. An occasion fortunately presents itself, if it can be taken advantage of, for carrying out a very important part of the plan I venture to recommend, while at the same time the utmost regard may be paid to the works which it may be thought expedient to select for removal. Admitting that the entire rejection of any monument already received into the Abbey might give offence, a simple change of situation to a building connected with, and contiguous to, the church could not be considered to involve any disrespect to the works placed there. The opportunity of effecting this is now offered to the Dean and Chapter, if they should be pleased to avail themselves of it, by the removal of the public records from the Chapter House, in which hitherto they have been deposited, to a building exclusively intended for the reception of such documents."

It is to be hoped that, since attention to the arrangement and fitting character of the monuments in Westminster Abbey has been called forth in the proper quarter, that something will be proposed and effected in the way of a better disposition of these monuments. It is highly gratifying to see that much has been done by some of our most eminent sculptors to chasten the taste in this department of Art; but these efforts will be frus-

trated, unless they have the aid of those authorities whose co-operation must be of much value to them, and with whom rests the adoption of some such plan as is here proposed, which must elevate the character of monumental sculpture.

**THE NAUGHTY BOY.** Painted by EDWIN LANDSEER. Engraved by W. FINDEN. Published by GRAVES and WARMSLEY.

A naughty boy was never so admirably described as in this little print, which may be placed side by side with Landseer's 'Little Red Riding Hood.' It is a child put in a corner for misconduct, and the expression of the countenance—sullen, obstinate and angry—describes a wayward boy better than it has ever been done before. This little print is beautifully engraved in line.

**VENICE; Interiors and Exteriors.** By LAKE PRICE.

This very beautiful and valuable work was received too late to do it justice in this number. It shall be fully reviewed in our next.

**HOURS IN LORD NORTHWICH'S PICTURE-GALLERY.** CHELTENHAM, IN ITS PAST AND PRESENT STATE. Publisher, DAVIES, Cheltenham.

These works—largely and admirably illustrated—do the highest credit to a provincial press. The publisher is, it appears, the author. He has compiled his volumes with much judgment and good taste, and issued them in a very elegant form. The famous gallery of Lord Northwich is near one of the most beautiful of English towns, where, perhaps, more than any where else in England, may be enjoyed the blessings of "health and peace," provided always there be "competence."

**FELIX SUMMERLY'S HAND-BOOK FOR THE NATIONAL GALLERY.** BELL, publisher, 186, Fleet-street.

This is an admirably "got up" little volume, unquestionably the best catalogue of the "National Gallery," and that by very many degrees. It has been compiled with industry and care; the remarks appended to each picture are sensible, judicious, and sufficiently explanatory of its history; and several of the paintings are accompanied by woodcut illustrations—"reminiscences"—which give a clear idea of the character of the original. The little book is prefaced by a "Sketch of the Rise and Progress of the Gallery," containing a great deal of useful information; and there is a chapter introductory, called an Advertisement, which relates an odd story concerning Mr. Joseph Hume, M.P., and the "Society for obtaining Free Admission to Public Monuments." These private disagreements had always better be kept out of sight; but having read the statement of Mr. Cole (Felix Summerly), we are bound to say he has been ill-used by the member of parliament, who, if not himself a plagiarist, has been guilty of aiding and abetting plagiarists.

**TO CORRESPONDENTS.**

The absence of the Editor from London during the whole of last month produced some confusion, and caused some few errors in the last number of the ART-UNION, for which apology is necessary.

Mr. Speace, of Liverpool, has kindly corrected one or two errors in our notice of Gibson. He was born, not at Bettera, but at Conway, and was christened in Conway Church. He has not, it appears, been in England since he left it twenty-four years ago.

Of course, if we had received any answer to Mr. Haydon's letter concerning the "School of Design," we should have published it.

Among the many letters we have received on the subject of the "cartoon competition," we do not find one that we think it desirable to publish.

**STUDIES OF ARMOUR.**—The collection of armour at the Tower is open to artists upon obtaining a note, we believe, from the President of the Royal Academy.

The complaint that drawings made on cloth have been received is unreasonable. *Cartoon* everybody knows is paper, but this is a distinction too trifling to have weight.



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4, Trafalgar-square, June 20th, 1843.

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